N. S. E.

The Modern Priscilla

Sept. 1916

Ten Cents

"My Muvver told me CREAM OF WHEAT
Would make me big and fat –
Now how much will I have to eat
To grow as big as *that?*"

Painted by Leslie Wallace for Cream of Wheat Co.

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The Modern Priscilla

With Which is Combined "Everyday Housekeeping"

WILLIAM N. HARTSHORN, President.
ARTHUR J. CROCKETT, Adv. Director.

HENRY W. NEWHALL, Business Mgr.
CHARLES B. MARBLE, Asst. Bus. Mgr.

"Thank You"

WHAT a happy thing it is to do our little stunt in the day's work for an appreciative audience—the PRISCILLA family is just that. A letter now before us says, "THE MODERN PRISCILLA is the friendliest magazine I receive." This makes us very happy, for it is exactly the way we want every PRISCILLA reader to feel.

A tatting enthusiast says, "We are accumulating many new things in modern tatting. Tatted Cords, Roll Tatting, Twisted Cords, and Tatted Brooches are all entirely new departures, peculiar to PRISCILLA." If she did but know there are still other surprises in store for this dear lady.

It is not often that we take space here to print the complimentary things our good friends say about THE MODERN PRISCILLA. If we published all that come to us each month, our editorial page would extend well into the magazine. But when two such kindly comments as the following are received in one morning, we cannot refrain from letting our readers have a peep inside the envelopes.

The first is from a New York State subscriber who writes as follows:

> "I have just finished reading the first instalment of Mrs. Porter's 'Just David.' It is a rare treat for which I wish to thank you. Its wonderful realism leaves me with a tear in my eye and a lump in my throat, yet with a thrill of joy for the beauty of it. You see, I have a little daughter whom I should like to rear in just this beautiful way. As for THE MODERN PRISCILLA itself — like many others,— I could not keep house without it."

The second letter comes from an old subscriber in Ohio, and there can be no doubt about her feeling for THE MODERN PRISCILLA, as you will see from the following:

> "You certainly are an honest straight-forward set of folks. I am not surprised that your paper is one grand success, with such people back of it as I know you to be. I shall always speak a kindly word for the PRISCILLA. I have been a subscriber for twelve years and never missed an issue. Better still, I am quite sure I have every one of them filed away, and I often refer to them."

It is a great pleasure to us to receive letters like these, and it is our desire and constant endeavor so to conduct our business, that we shall merit such praise not alone from a few subscribers, but from all.

New Features

ALTHOUGH we hear it stated very decidedly that there is nothing new under the sun, it is our purpose to exploit some new type of needlework in every issue.

For October we have to present a very beautiful form of crochet — Appliqué Crochet, it is called — the work of a clever Californian.

In this number appears the first of a new series of articles, "Learning to Cook with Marion Harris Neil." Next month will commence another interesting series by Alice Bradley, Principal of the Farmer School of Cookery — "Balanced Menus." These two series of articles which will run throughout the year are worth more than the price of a year's subscription.

Another plan we have in operation is a series of articles telling the story of the way hand-work of different sorts is being made to serve the double purpose of soul and life saving. Pulled rugs as representative of missionary efforts in New Jersey and Labrador is the subject of an article in October.

For Gifts and Bazars

EVERY one of the fall issues will contain a variety of seasonable suggestions for gift-making, the October number having an especially wide assortment of worth-while household linens, ornamented with a variety of needlework — embroidery, crochet, tatting, and knitting. There are also collections of embroidered aprons and towels which are just the thing for Fairs, and for the same purpose a variety of made-up cases for silver, handkerchiefs, gloves, and hosiery, hot-water bottles, shoes and slippers. Painted tinware for the kitchen, and fancy baskets made of matting, are other articles which are admirable for gift purposes.

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Change of Address. — When a change of address is ordered, both the new and the old addresses must be given. Notice should be sent three weeks before the change is to take effect.

The Expiration Date of your subscription is printed each month on the wrapper in which your magazine is mailed, just above the name, at the right. This date indicates the final issue to be sent on your present subscription.

How to Remit. — The best way is to use either a *Post Office* or an *Express Money Order*, which costs three cents for $2.50 or smaller amounts. A *Bank Draft* on Boston or New York is another good way. When neither of the above methods is convenient, send money in a *Registered Letter*, using American stamps for amounts less than even dollars. Under no circumstances, however, should currency be sent loose in a letter mailed in the ordinary way.

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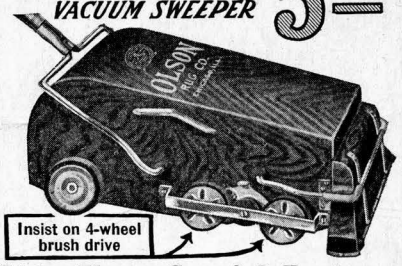

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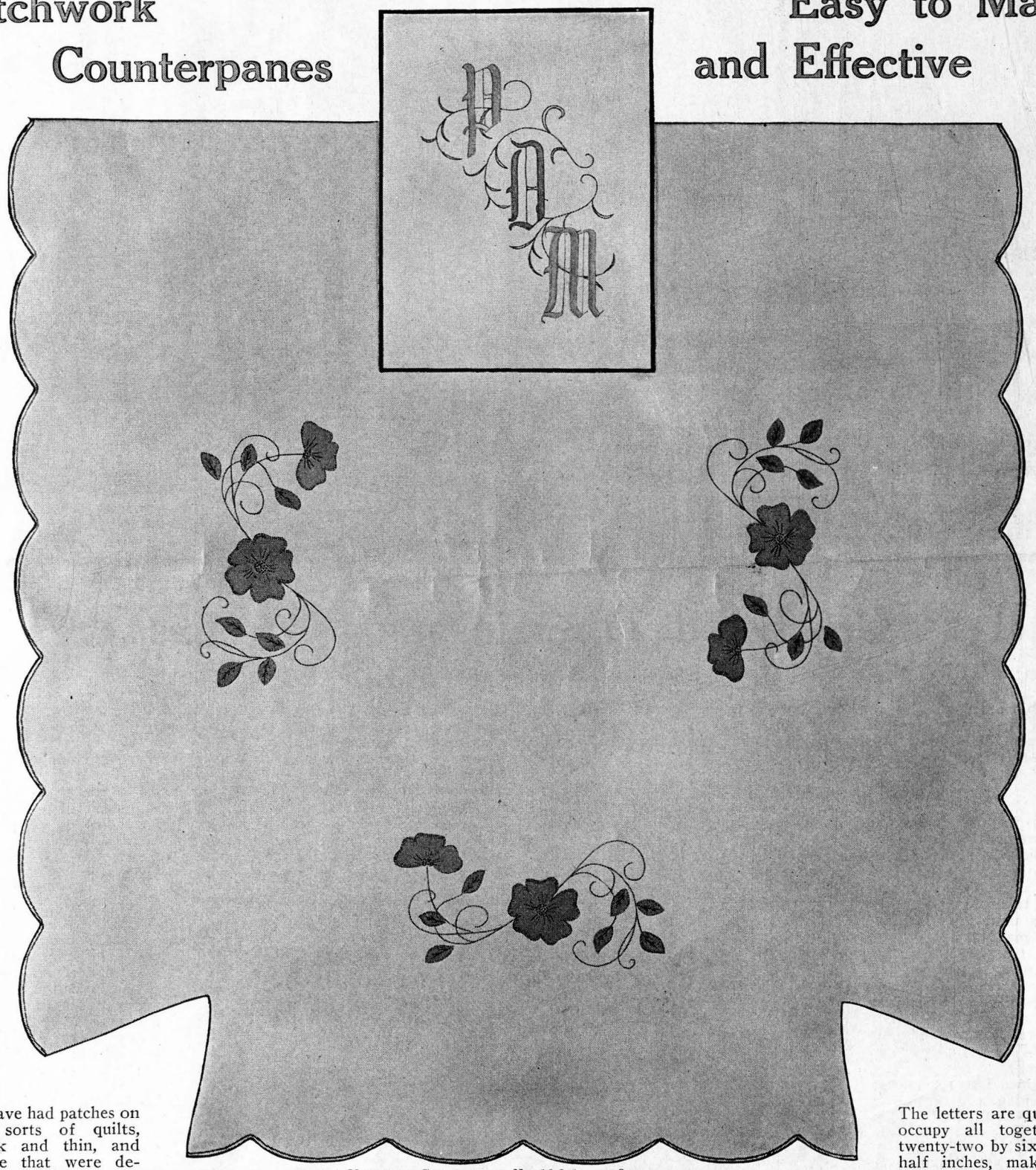
THE MODERN PRISCILLA

Vol. XXX No. 7

ISAIAH C. PARROTT, Editor
CHRISTINE A. FERRY, Managing Editor ETHELYN J. MORRIS, Art Editor

September, 1916

Patchwork Counterpanes Easy to Make and Effective



A Monogram Counterpane, No. 16-9-1, and One with an Attractive Floral Design, No. 16-9-2

By

Mrs. J. Lawrence Meem

WE have had patches on all sorts of quilts, thick and thin, and some that were designed to be used for counterpanes, but the one illustrated has adopted a scalloped edge and boasts neither lining nor quilting. It is frankly a counterpane. Patches here take the place of embroidery, and the foundation is, of course, unbleached cotton. Flowers are pink, loosely buttonholed around the edge with white, veining is white, and yellow centres are worked solid. Leaves are green, also buttonholed on the edge with white. Veining, however, is in green, and stems are outlined with the same shade. The two sides and lower end of the counterpane are finished with brown couching cord, caught down with three strands of yellow cotton, which makes an unusually satisfactory finish.

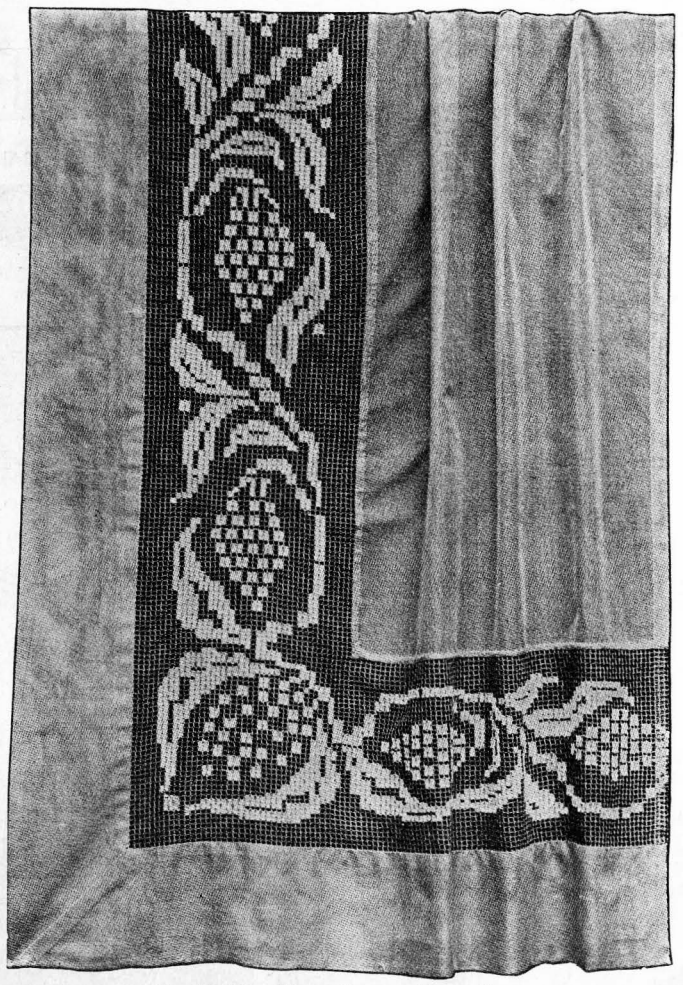
An entirely new application of patches is for a monogram counterpane. The letters are quite large and occupy all together a space twenty-two by sixteen and one-half inches, making sufficient decoration. There could be, however, a touch of color in the edge finish, or, if preferred, a one-and-one-half-inch Cluny lace may be sewed onto a plain hem.

The middle letter is green outlined with green, and the other two are pink outlined with pink. Stems and leaves are green outline.

The design is stamped on unbleached cotton and the letters on brown paper. Cut from the paper the letter sections marked with a cross, and use for patterns to cut patches, allowing one-eighth of an inch beyond to turn in on edges. Baste carefully in place and fell onto the stamped design, then cover edges and other stamped lines with outlining. The comparatively little work in the making of such a counterpane is more than justified by the effect.

For Description of Patterns shown on this page, see page 19

No. 16-9-3. This Edge Is Made of Medallions
By Ellen P. Eksten



No. 16-9-4. With Darned Filet Band
By Maria La Spina

Crocheted Trimmings for Curtains

(For explanation of crochet stitches, see page 24)

THE choice of materials for these curtain trimmings will depend entirely upon the curtain material chosen and the preference of the worker. Mention of suitable materials that can be supplied is made at the end of this article on page 43.

Curtain No. 16-9-3

As shown, this curtain was made of scrim and edged with lace crocheted from a soft mercerized cotton.

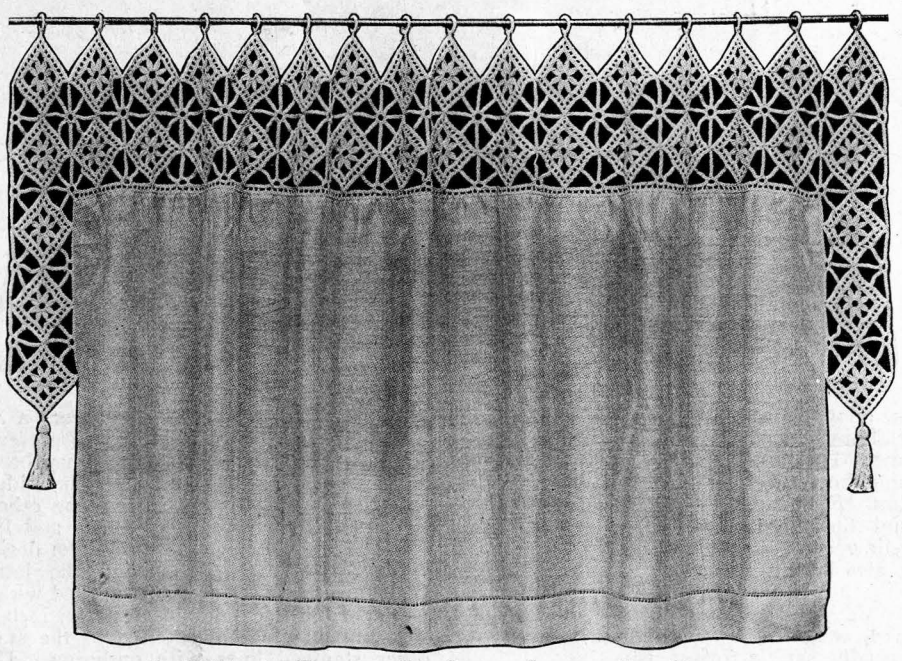
Edge.—Chain 15, join with sl st to form ring (r). *1st row*—ch 3, 39 t in r, join with sl st in 3d of 3 ch. *2d row*—ch 5, d t in top of 1st t, keeping last st of each d t on hook, d t in next t, t in next t, taking off all sts on hook by twos until top of spoke is reached to make a point; ch 7, * 3 d t in 3 t as before, d t in next t, t in next t, take off sts by twos, ch 7, repeat around, join with sl st in top of 1st spoke; 10 spokes in all. *3d row* —9 d over 7 ch, repeat around, and fasten off. This completes the medallion (med).

Make 2d med like 1st, except that after making 4 d on last 7 ch, ch 2, sl st to 5th d of a loop of 9 d on 1st med, ch 2, 4 d over same 7 ch, join, fasten thread. Continue making and joining medallions for length desired. At corner join med near 3d spoke from place where last med was joined.

Inside of Edge. *1st row*—sl st in d between 4th and 5th spokes, counting from where med were joined; ch 12, * t in centre d of next loop (l), ch 8, t in centre d of next l, ch 8, l t in centre d of next l, ch 8, l t in corresponding l of next med, ch 8, repeat from *. At corner 2 l t in centre d of 2 l's on corner med, l t in centre d of 1st l of next med, ch 8, repeat from *. *2d row*—ch 4, t in 3d st of 1st row, * ch 2, skip 2 sts, t in next, repeat from *. At corner make 3 t with no ch between. At ends make 2 spaces on 12 ch.

Outside Edge.—Fasten with sl st in st where 12 ch ended, ch 7, d in centre of next l, (ch 7, * d in 3d d of next l, d in next d, ch 5, d in same d, d in next d) 4 times, ch 10, catch back in 5th st for a p, ch 5, repeat from *. On corner med repeat ch and l 6 times instead of 4.

Insertion.—Make medallions like first 2 rows of edge med, joining each to previous one when making last 7 ch, thus: Chain 3, sl st in centre of l of previous med, ch 3, join, fasten thread. The 1st and 2d rows on both edges of insertion are like inside of edging.



No. 16-9-5. An Unusually Good-Looking Short or Sash Curtain
By Mrs. E. M. Lucas

For Description of Materials see page 43

Filet Curtain No. 16-9-4

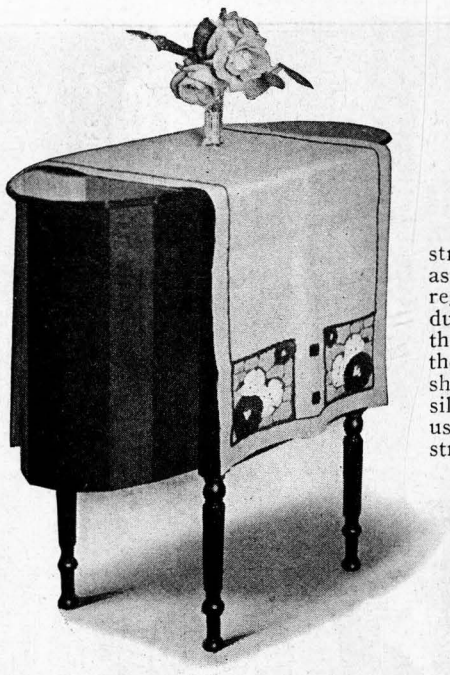
This curtain was made of deep écru scrim with a wide band of écru filet net darned with a soft white cotton, such as knitting cotton or coarse embroidery floss. A black and white block pattern of the design is supplied and can be used for a guide in darning, or it can be used as a pattern to crochet the whole band in filet, if this treatment is preferred. A plain filet mesh could be either netted or crocheted and then darned. As shown the net runs about 4½ meshes to the inch, and would, if crocheted, be made with a d t instead of the usual t and 3 ch between d t. For this use a No. 60 crochet thread and No. 11 steel crochet-hook. General directions for filet crochet are given with the stitches on page 24.

Sash Curtain No. 16-9-5

Crochet cotton No. 5 (hard twist) was used for this medallion

[concluded on page 43]

Woolweve a New Embroidery for Living-Room Furnishings



By Elizabeth MacKenzie Roth

IN these days, when so much time and attention are given to the making of attractive homes, every woman realizes, I think, that she can contribute a great deal to the charm and coziness of a living-room by a little hand-work that is carefully thought and worked out. It is in the smaller furnishings that this kind of work counts most, the hangings, the couch-cover, pillows, table-covers, etc.

The problem of finding just the right material for these particular needs is not an easy one, for, first of all, the articles must be durable to serve their intended purpose well, and at the same time they should be decorative and entirely different in character from those used in other parts of the house. Woolweve embroidery seems to be the ideal work for such a room. It is very simple and inexpensive, goes quickly, and adapts itself to almost any material. Colored wools and silks are used for this work.

In working in wool do not follow the direction of the flower or leaf as in other embroidery, instead decide in which direction the stitches would be the most effective and run all the stitches in that direction, keeping the stitches of leaves and flowers in opposite directions. This gives an effect somewhat like weaving, and is very effective and unusual. The spaces are filled with laid stitches.

To begin the work, start the stitch at the edge of the design and go to the opposite side in a straight line, catching with a short stitch. Carry the thread back and forth until the entire petal or leaf is filled. The long stitches are all on the surface of the material, none underneath. Keep the wool loose, so it will lie flat and not pull the linen. When the filling in of the wool has been done, tack the wool down with a silk thread of contrasting color, using a darning-stitch, over one thread and under the next with a stitch through the linen as you go under, then over, under and through linen, and so on. This holds the wool firmly in place and again the stitch must be firm but not tight.

The couch-cover, shown below, is made of monks cloth. It is three yards long and about fifty inches wide or the width of the material. Around the sides and bottom, six inches from the edge, is applied a strip of green linen five inches wide. This green linen serves as a background for the embroidery. The design is placed at regular intervals on the linen and is carried out in old rose and dull blue Germantown wool; old rose for the flower petals as they show in the illustration, and the blue for the leaves behind the petals. The centre of the motif is not worked and shows the green linen. The wool is darned down with a silk thread for contrast in texture. In this case blue was used. As a finish along the edge of the band are run two strands of the old rose wool buttonholed in place with the blue, two stitches close together and the next stitch farther away, then two together again, continuing until the border is complete. This same design would be stunning for a portière and could be carried out in any number of color combinations according to one's own taste and needs.

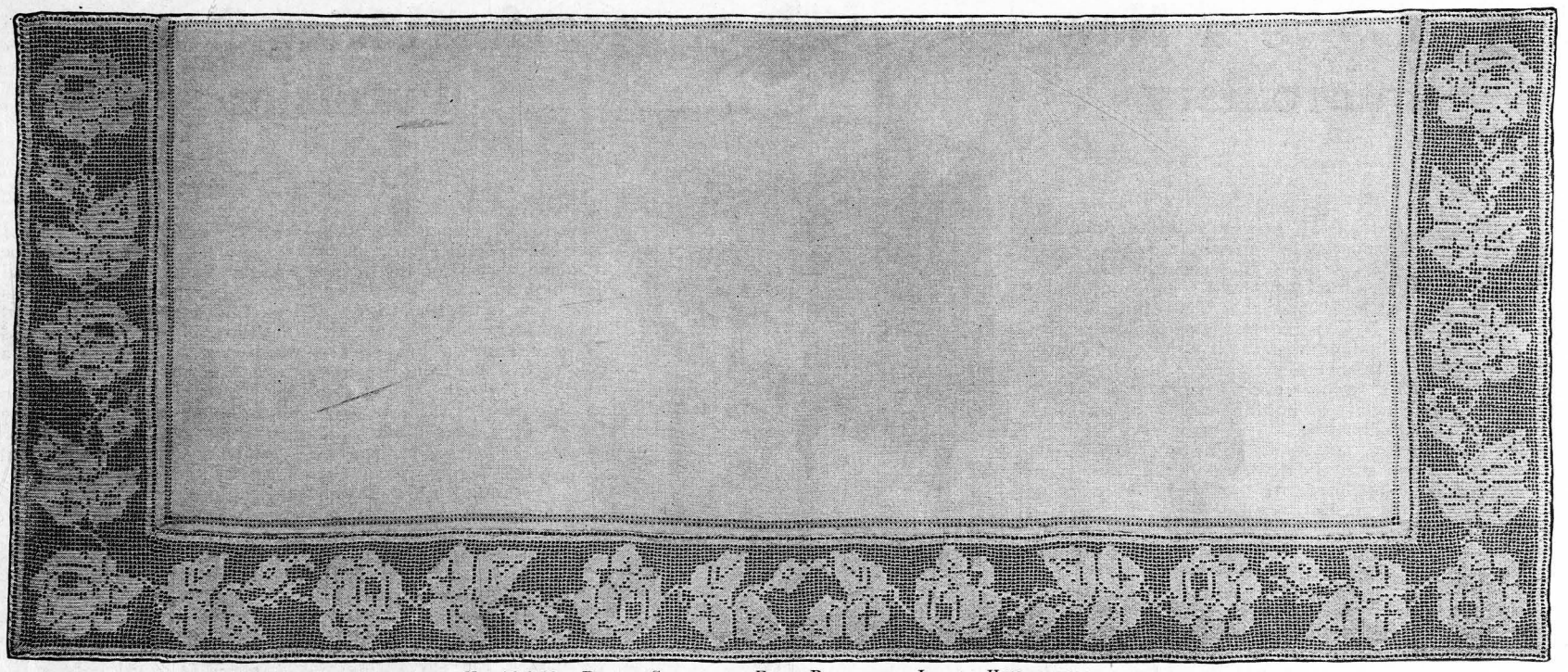
The table-runner is also of monks cloth with squares of black linen, carrying the design of bright red, white, and green. The small squares between the embroidered squares are black wool and a line of the black wool connects the large squares; this line is held down with a black silk stitch instead of a contrasting color. The large detail of the square shown back of the pillows will be a very good guide in working out this design, and shows the stitch very well.

The square pillow is of dark blue linen with squares of natural linen, on which the design is embroidered in yellow and green; these squares are connected by three strands of wool, two of yellow, and one of green, held down at intervals by a silk stitch of bright blue.

An oblong pillow (No. 16-9-7) measuring 13 x 22 inches is made of green Ramie linen and banded with strips of brown linen embroidered in a repeating pattern of bright red, dull blue, and green, darned with red silk and showing two small spots worked solid with the silk. As a finish on each edge of the bands a thread of blue and one of green wool are couched on with red silk.

No. 16-9-6. Scarf Shown on Table at Top of Page. A Large Detail of the Embroidered Square is Shown Directly Behind the Pillows. No. 16-9-7. Oblong Pillow of Green Linen with Brightly Colored Bands. No. 16-9-8. Square Pillow. The Couch Cover, No. 16-9-9, is of Monks Cloth with a Green Band, Embroidered in Old Rose and Blue

For Description of Patterns shown on this page, see page 44



No. 16-9-10. Bureau Scarf with Filet Border and Italian Hemstitching
By Ethel H. Hawks

Rose Designs in Filet Crochet

COMMONPLACE ARTICLES MADE BEAUTIFUL WITH LITTLE EXPENDITURE EXCEPT IN TIME

(For explanation of crochet stitches, see page 24)

BUREAU-SCARF No. 16-9-10.—The lace for this scarf should be finished before linen is cut. With No. 80 crochet cotton and No. 14 steel crochet-hook the work should run 8 meshes to the inch, making a lace 3¾ inches wide. The scarf would measure when finished with lace about 20 by 47 inches.

The linen is finished with Italian hemstitching, which is seen on many of the nicer linens now. A diagram at the bottom of the page shows how this work is done.

Turn a hem the desired width and, after pulling two threads at the top, hemstitch in the usual way, taking a cluster of four stitches. Now leave four threads, pull two more and work as shown in Fig. 1. Put needle down at 1, up at 4, down at 2, up at 3, down at 1, up at 4, and down at 3. This forms squares on top, with the stitches crossed beneath. When working lines inside hems, omit the plain hemstitching, draw two threads, leave two and draw two, and work as shown in Fig. 1.

The lace is crocheted in the width. Starting with 102 ch, t in 9th st from hook for 1st sp. Follow the black and white block pattern, supplied separately, or work from illustration. Crochet the strip at left end, straight down through to front edge of scarf. Join thread at top of 32d row up from end and crochet the strip across front and through to edge of right-hand side. Join as before and crochet side strip.

General filet directions, page 24.

The edge of lace is finished all around with 2 d in sp, d in t; 5 d in corner spaces.

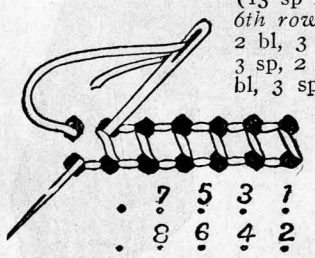
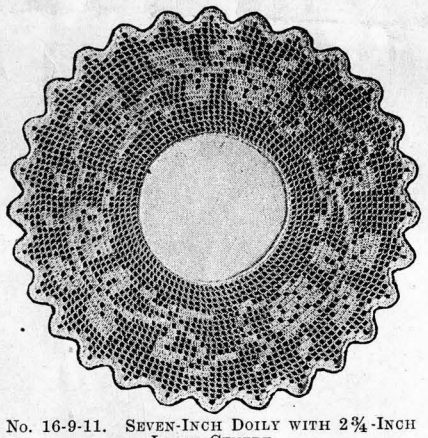


Fig. 1. Showing Working of Italian Hemstitching

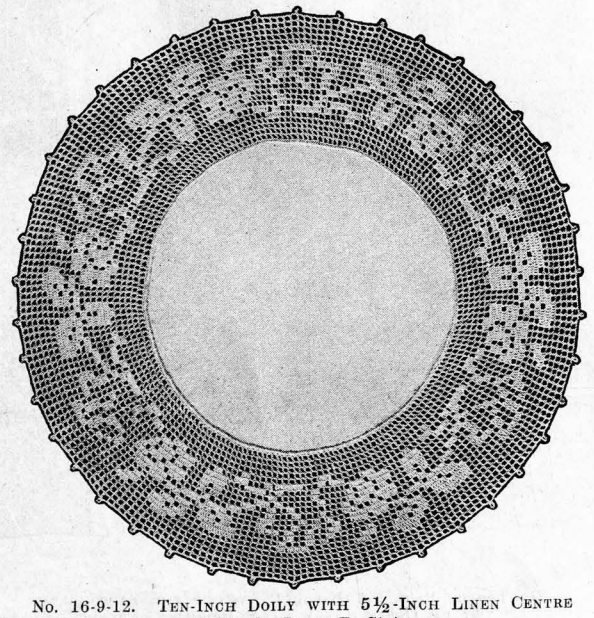
Doily No. 16-9-11

Materials.—Two and three-fourths inch linen centre, No. 80 crochet thread, and steel crochet-hook No. 14. Meshes run 8 to the inch.

Roll Hem.—198 d around edge. *1st row* — 99 sp of 1 t, 1 ch in every 2d st. *2d row*—t on t, 2 ch between. *3d and 4th rows*—Like 2d. *5th row* —2 sp, 2 bl, 2 sp, increase (inc) 1 sp, 15 sp (18 sp in all), 1 bl, 2 sp, inc 1 sp, 6 sp, inc 1 sp, 3 sp (13 sp in all), repeat twice. *6th row* — 2 sp, 1 bl, 1 sp, 2 bl, 3 sp, 2 bl, 6 sp, 1 bl, 3 sp, 2 bl, 3 sp, 1 bl, 1 sp, 5 bl, 3 sp. *7th row* — 1 sp, 1 bl, 2 sp, 3 sp on 2 bl, 1 sp, 2 bl, 1 sp, 3 bl, 3 sp, 3 bl, 2 sp, 3 sp on 2 bl (5 sp in all), 3 bl, 2 sp, 2 bl, 4 sp on 3 bl, 3 sp (7 sp in all). *8th row* — 1 sp, 1 bl, 5 sp, 1 bl, 1 sp, 2 bl, 1 sp, 2 bl, 3 sp, 3 bl, 5 sp, 4 sp on 3 bl, 1 sp (10 sp in all), 1 bl, 9 sp. *9th row* — 2 sp, 1 bl, 4 sp, 1 bl, 1 sp, 2 bl, 1 sp, 1 bl, 4 sp, 1 bl, 1 sp, 1 bl, 2 sp, inc 1, 5 sp (8 sp in all), 3 bl, 1 sp, 1 bl, 8 sp. *10th row* — 6 sp, 1 bl, 1 sp, 2 bl, 1 sp, 3 bl, 3 sp, 1 bl, 1 sp, 1 bl, 5 sp, 3 bl, 3 sp, 1 bl, 2 sp, 1 bl, 2 sp, inc 1, 4 sp (7 sp in all). *11th row*—1 sp, 2 bl, 3 sp, 2 bl, 2 sp, 1 bl, 1 sp, 2 bl, 4 sp, 1 bl, 3 sp, 3 bl, 4 sp on 3 bl, 3 sp, 1 bl, 3 sp, 1 bl, 6 sp. *12th row*—1 bl, 3 sp on 2 bl, 1 bl, 3 sp, 5 bl, 3 sp on 2 bl, 1 sp, 3 bl, 1 sp, 3 bl, 9 sp, 2 bl, 4 sp, 1 bl, 5 sp. *13th row*—5 sp, 1 bl, 2 sp, 2 bl, 1 sp, 2 bl, 1 sp, 3 bl, 4 sp on 3 bl, 2 bl, 1 sp, 2 bl, 8 sp, 1 bl, 5 sp, 1 bl, 2 sp, 3 bl. *14th row* — 3 sp, 2 bl, 3 sp, 3 sp on 2 bl, 1 sp, 3 sp on 2 bl, 4 sp, 2 bl, 3 sp, 2 bl, 1 sp, 2 bl, 7 sp, 4 bl, 1 sp, 1 bl, 2 sp, 1 bl, 4 sp on 3 bl. *15th row*—3 sp, 1 bl, 6 sp, 1 bl, 6 sp, 2 bl, 1 sp, 1 bl, 3 sp, 5 bl, 7 sp, 3 bl, 1 sp, 1 bl, 2 sp, 1 bl, 5 sp. *16th row* — 2 sp, 1 bl, 6 sp, 2 bl, 5 sp, 2 bl, 1 sp, 2 bl, 4 sp, 4 bl, 7 sp, 4 sp on 3 bl, 2 sp, 3 bl, 5 sp. *17th row* — 9 sp, 1 bl, 6 sp, 4 bl, 5 sp, 6 sp on 4 bl, 13 sp, 4 sp on 3 bl, 5 sp. *18th row*—5 sp, inc 1, 11 sp (17 sp in all), 6 sp on 4 bl, 33 sp. *19th row*—(Border), 1 bl, 5 sp, repeat around (28 bl in all). *20th row*—Sl st over 1st bl, 1 bl, 3 sp, 1 bl, sl st over 2d bl, repeat around. *21st row*—Sl st over bl of 1st row and bl of 2d row, 1 bl, 1 sp, 1 bl, sl st over bl of 2d row and repeat around. *22d row* — Sl st over blocks of 1st and 2d rows, 2 d, 2 t in next bl, block on space, 2 t, 2 d on block; sl st over blocks of 2d and 1st rows.



No. 16-9-11. Seven-Inch Doily with 2¾-Inch Linen Centre

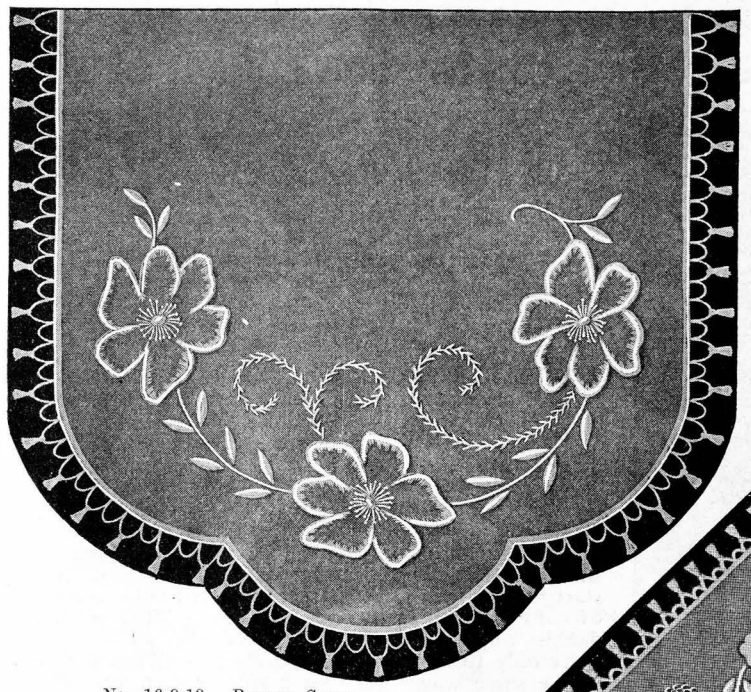


No. 16-9-12. Ten-Inch Doily with 5½-Inch Linen Centre
Doilies by Laura B. Stetson

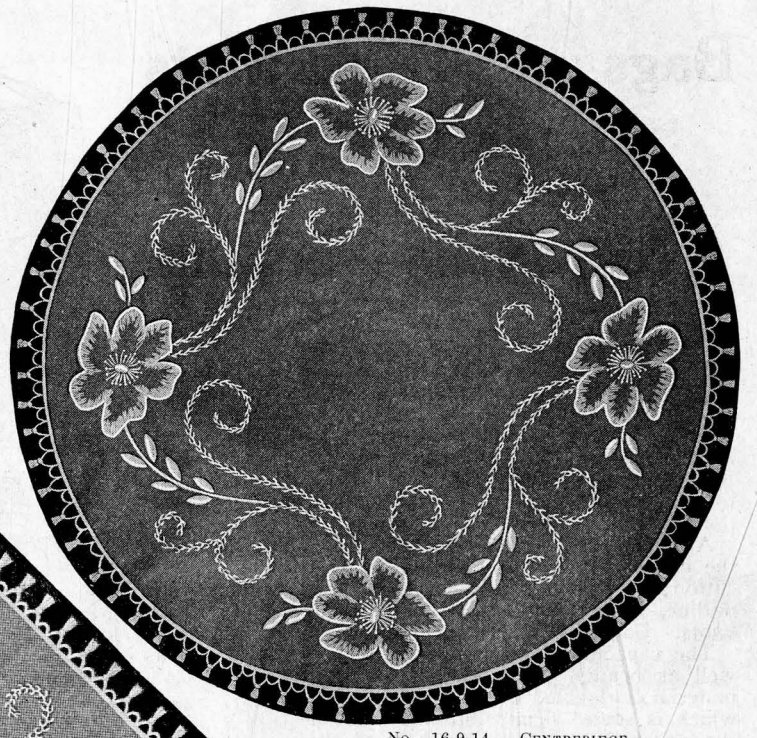
Doily No. 16-9-12

Materials. — Linen centre five and one-half inches in diameter, No. 80 crochet cotton, steel hook No. 14. Meshes run 8 to the inch. Roll hem and d with 396 sts around edge. *1st row* —198 sp, putting 1 t, 1 ch in every 2d st. *2d row*—t on t, 2 ch between. *3d and 4th rows*—Like 2d. *5th row*—2 sp, 2 bl, 18 sp, 1 bl, 10 sp, repeat 5 times. *6th row*—2 sp, 1 bl, 1 sp, 2 bl, 3 sp, 2 bl, 6 sp, 1 bl, 3 sp, 2 bl, 3 sp, 1 bl, 1 sp, 4 bl, 1 sp. *7th row*—1 sp, 1 bl, 2 sp, 3 sp on 2 bl, 1 sp, 2 bl, 1 sp, 3 bl, 3 sp, 3 bl, 4 sp, 3 bl, 2 sp, 1 bl, 4 sp. *8th row*—1 sp, 1 bl, 5 sp, 1 bl, 1 sp, 2 bl, 1 sp, 2 bl, 3 sp, 3 bl, 8 sp, 1 bl, 5 sp. *9th row*—2 sp, 1 bl, 4 sp, 1 bl, 1 sp, 2 bl, 1 sp, 1 bl, 4 sp, 1 bl, 1 sp, 1 bl, 6 sp, 2 bl, 1 sp, 1 bl, 4 sp. *10th row*—6 sp, 1 bl, 1 sp, 2 bl, 1 sp, 3 bl, 3 sp, 1 bl, 1 sp, 1 bl, 4 sp, 2 bl, 2 sp, 1 bl, 2 sp, 1 bl, 2 sp. *11th row* — 2 sp, 1 bl, 3 sp, 2 bl, 2 sp, 1 bl, 1 sp, 2 bl, 4 sp, 1 bl, 3 sp, 2 bl, 4 sp, 1 bl, 3 sp, 1 bl, 1 sp. *12th row*—1 sp, 1 bl, 1 sp, 1 bl, 3 sp, 5 bl, 3 sp, [concluded on page 16]

For Description of Materials, see page 16



No. 16-9-13. BUFFET SCARF

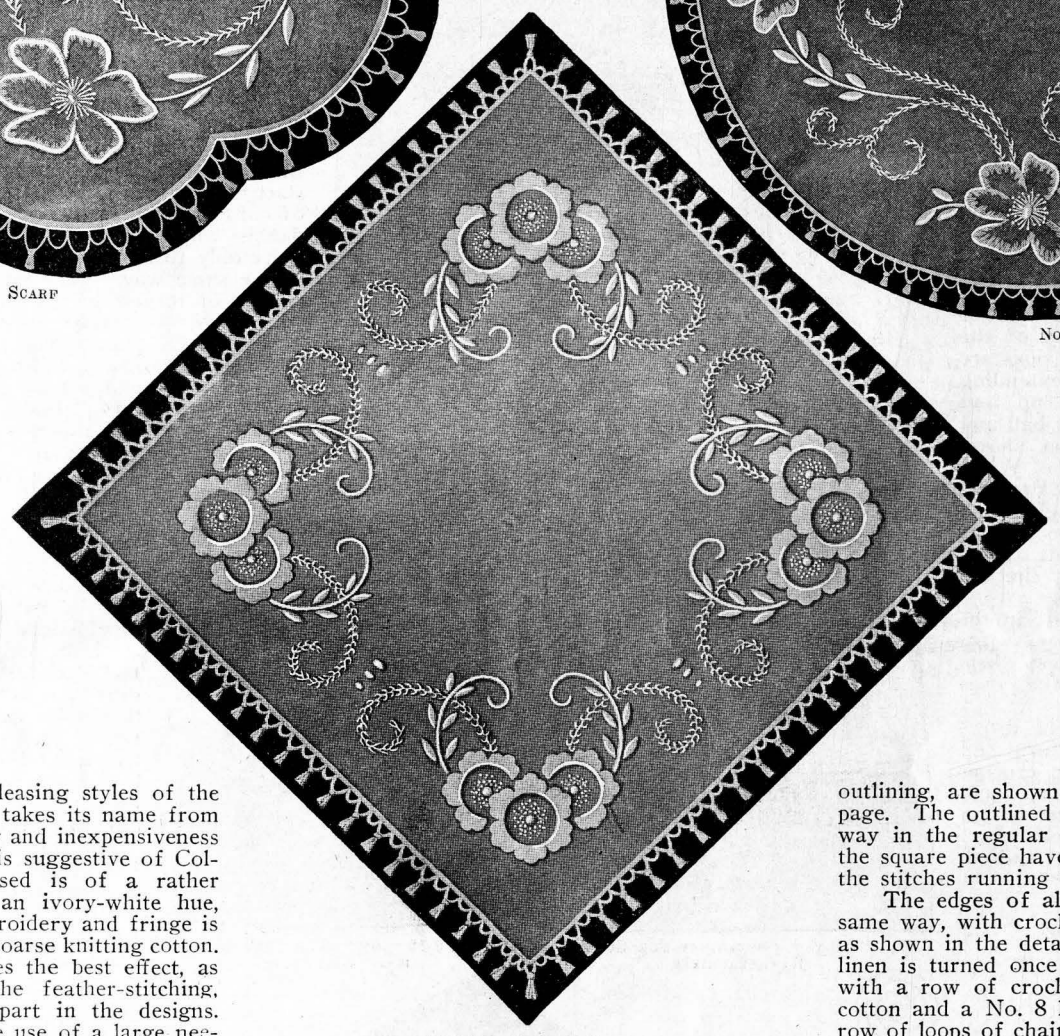


No. 16-9-14. CENTREPIECE

Colonial Embroidery

Simple, Durable Inexpensive and Very Effective

By Ethelyn J. Morris



No. 16-9-15. SQUARE CENTREPIECE

ONE of the most pleasing styles of the new embroideries takes its name from the very simplicity and inexpensiveness of the work and is suggestive of Colonial days. The linen used is of a rather coarse weave, and is of an ivory-white hue, and the thread for the embroidery and fringe is nothing more nor less than coarse knitting cotton.

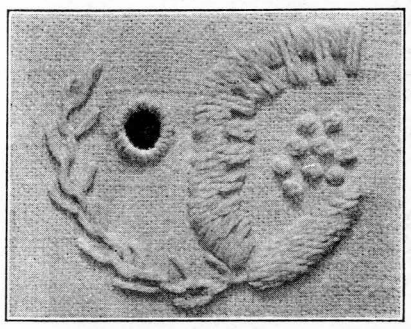
Number 10 cotton gives the best effect, as it stands out nicely in the feather-stitching, which plays a prominent part in the designs. This cotton necessitates the use of a large needle, size No. 2, which carries the thread easily.

All the stitches are simple, and can be executed so quickly with the heavy knitting cotton, that a piece can be worked up in a very short time. Even the edge is as simple as could be devised to obtain the desired effect and be in keeping with the embroidery.

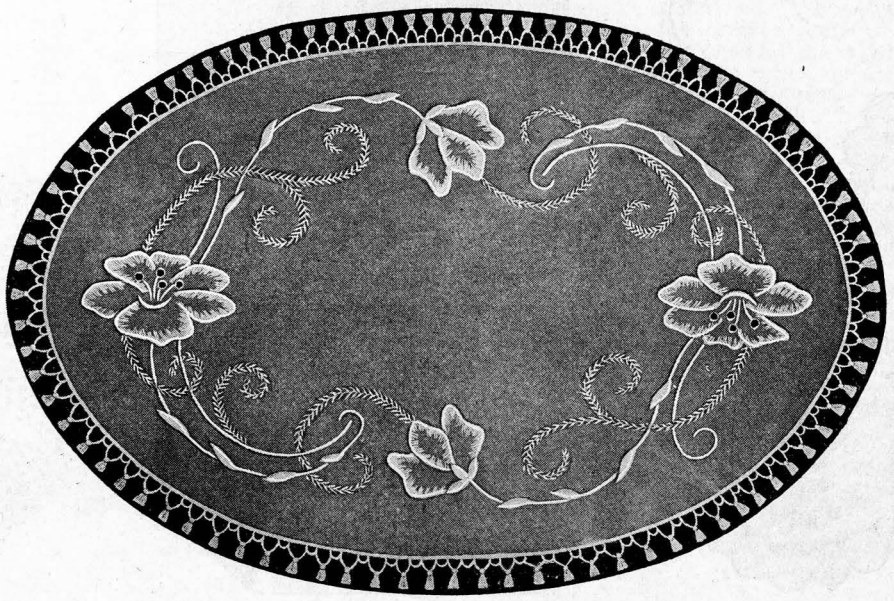
The small leaves which appear in all the designs are worked solid in a flat slanting satin-stitch, the large flowers are worked on the edges with long-and-short stitches (two stitches being long and the next two short), the stems and spirals are outlined or feather-stitched, and the flower centres contain French knots, except on the oval piece, where eyelets are used. These stitches, except the outlining, are shown in detail at the bottom of the page. The outlined stems are worked in the usual way in the regular outline-stitch. The flowers on the square piece have their petals worked solid with the stitches running towards the centre.

The edges of all the pieces are finished in the same way, with crocheted loops and knotted tassels, as shown in the detail below. First the edge of the linen is turned once narrowly, then this is covered with a row of crocheting, using the same knitting cotton and a No. 8 hook. Into this edge crochet a row of loops of chain-stitches, alternating nine chain and six chain all around. Turn the work on the wrong side and tie tassels in every large loop, making the tassels by wrapping the cotton four times around three fingers, then knotting the eight threads into the loop and trimming the ends so that they will be of uniform length, about one inch long. This simple fringe is also appropriate to use on curtains and bedspreads, and if one wished to make it separate from the fabric and sew it on, a chain the desired length should be crocheted and the loops made on it.

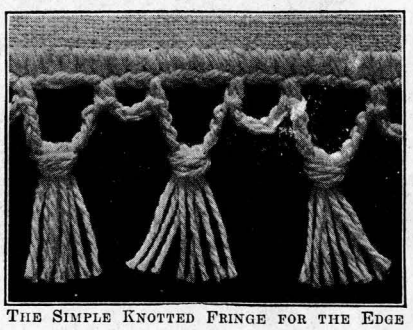
The four pieces shown on this page are all intended for dining-room use, but they are also suitable for other purposes and are equally well placed in the sitting-room or chamber if there happens to be a stand or table which one of them will fit.



SHOWING THE STITCHES USED IN COLONIAL EMBROIDERY



No. 16-9-16. AN OVAL WHICH MAY BE USED ON THE DINING-TABLE OR SERVING-TABLE



THE SIMPLE KNOTTED FRINGE FOR THE EDGE

FOR DESCRIPTION OF PATTERNS SHOWN ON THIS PAGE, SEE PAGE 17

Bags and Table Mats for Order and Good Housekeeping

BAGS are a sign of good housewifery and can scarcely be too numerous in any home. A youthful matron will always welcome such a gift, and an old housekeeper will know of innumerable uses for the receptacle. The set of Nos. 16-9-17, 16-9-18, and 16-9-19 would make a beautiful gift to a bride, and the expense need be scarcely more than that of time.

A linen-finish cotton was used for these bags and the embroidery was worked in white with a stranded cotton; the flowers and leaves in satin-stitch, stems outline, larger dots eyelets and smaller dots French knots. Use six threads for French knots.

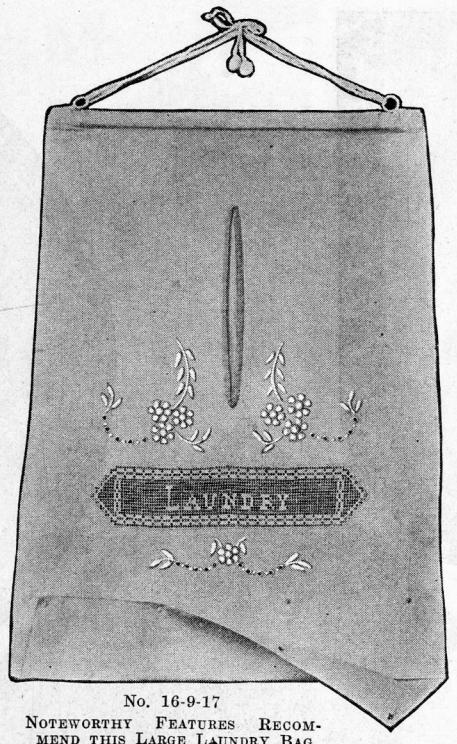
The capacious laundry-bag is made for real use as well as beauty. The straight strip of material is doubled over a curtain-stick, which is sewed firmly into the fold of the material and holds the top of the bag straight and firm, then the sides are sewed together and the back, extending beyond the front, is turned up and fastened across the bottom with ball and socket snaps. The illustration shows this flap partly unfastened. When wholly opened the clothes can be dropped out very easily. The slit through which soiled pieces are put into the bag is bound around neatly with white cross-way binding-tape and rings at the top hold the crocheted cord.

The handkerchief-bag is made in the same way, and the slipper-bag is just an ordinary bag with a deep hem through the bottom of which the cords are run.

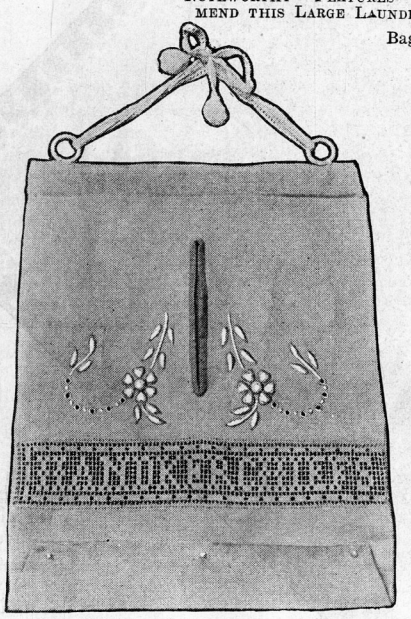
Black and white patterns and directions for the filet bands are furnished with the stamped pieces. The crochet runs about 6¾ or 7 meshes to an inch, and is done with No. 40 crochet cotton and a No. 11 steel crochet-hook.

CORDS. — Make a ch length required, turn and t in each ch st.

BALLS. — Chain 3. *1st row*—8 d in 1st st of ch, join, turn. *2d row* — 2 d in each st. *3d, 4th, and 5th rows* — 1 d in each st. *6th row* — Miss every 3d st; stuff ball, miss every 3d st in the next row, close with 2 or 3 sl sts.



No. 16-9-17
NOTEWORTHY FEATURES RECOMMEND THIS LARGE LAUNDRY BAG
Bags by A. T. Sutcliff



No. 16-9-18. CONVENIENT FOR SOILED HANDKERCHIEFS

No. 16-9-19. THE WASHABLE QUALITY IS AN ADVANTAGE

FIG. 1

FIG. 2

FIG. 3

FIG. 4

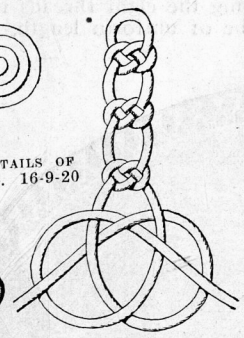
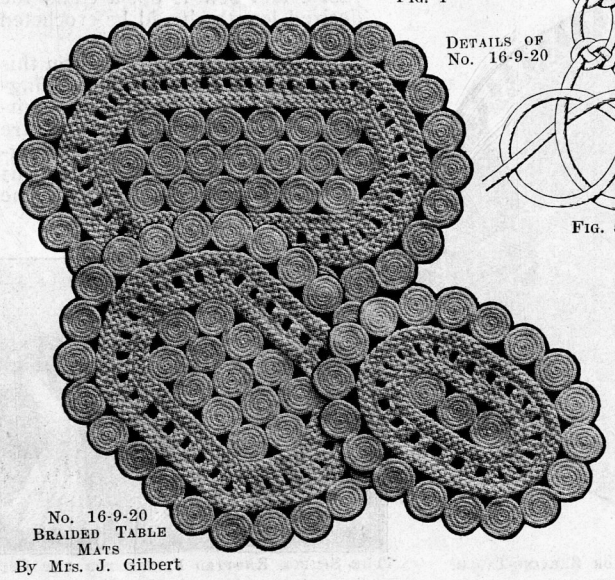
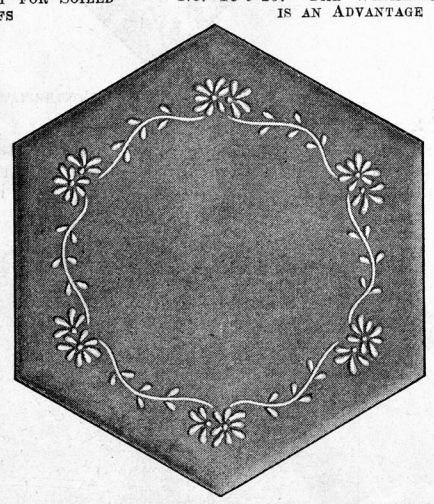


FIG. 5

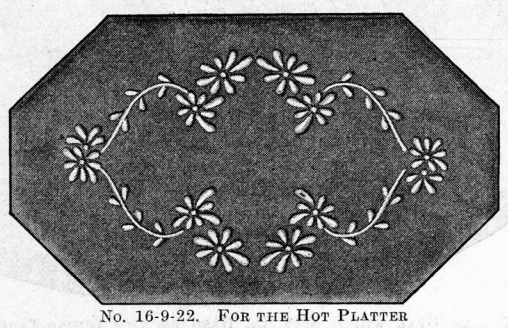
DETAILS OF No. 16-9-20



No. 16-9-20
BRAIDED TABLE MATS
By Mrs. J. Gilbert



No. 16-9-21. HOT PLATE MAT



No. 16-9-22. FOR THE HOT PLATTER

Gifts that Careful Housewives Will Appreciate

TABLE MATS No. 16-9-20. — Made of round stay-cord, these mats are effective, easily constructed, and useful. One ball of cord will make a set of five mats. Use No. 40 thread to sew with.

To make the coils, cut off 20 inches of cord, double it, and stick a pin through it to mark middle. Beginning at one end wind thread 3 or 4 times around the cord to prevent fraying, coil the cord around until centre is reached, sewing over and over from the start to keep it in place. Then begin at the opposite end of cord and coil in the other direction. This makes a double wheel (Fig. 4). Single wheels (Fig. 3) require only 10 inches of cord, and are coiled and sewed in the same way. Care must be used not to coil too tightly, or to sew too closely.

After sewing wheels together to form centre, make the braid for the next row. With the cord, measure once and a half around the wheels, and cut off 4 times that length; cut in half; pin together to something firm, and make a four-strand braid, as in Fig. 1. The upper ends are left whole for neat joining.

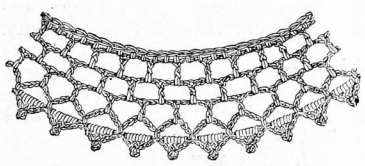
Sew this braid around the centre wheels, making it full enough to prevent binding.

Measure 8 times around this braid for the next row, composed of "true-love" knots. Make as follows: Double cord in middle and pin to knee, take right-hand strand, throw it in a loop over the other strand, as in Fig. 2, then take end of left-hand strand and weave first under, then over, again under, and over the cord where the loop is thrown, as in Fig. 5. Leave an inch at ends for joining, and about the same between knots.

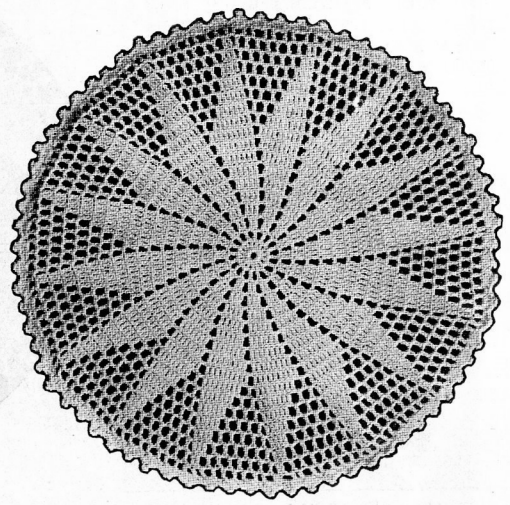
The third row is a four-strand braid like second row. Measure 1½ times around knots, and cut off 4 times, that length. The fourth and last row is of wheels.

By way of variety the shapes given these mats are acceptable, but that is not the only reason for the straight sides. It has

[CONCLUDED ON PAGE 22]



SHOWING BACK OF No. 16-9-23



No. 16-9-23. ASBESTOS MAT COVER

FOR DESCRIPTION OF PATTERNS SHOWN ON THIS PAGE, SEE PAGE 22

Cipher Marking

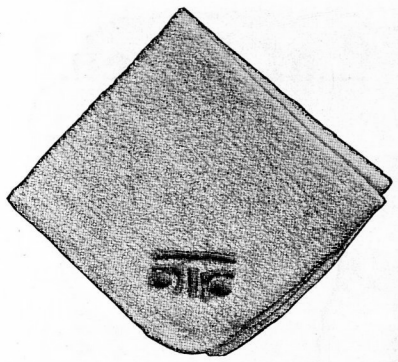


FIG. 1. OTTO — CLEVERLY HIDDEN

FIG. 2. MR. CRANE'S JAPANESE CIPHER

FIG. 3. NO CHANCE OF MISTAKE IN IDENTIFYING BAGS

FIG. 4. THE PAWLONIA SIGNIFIES JAPANESE ROYALTY

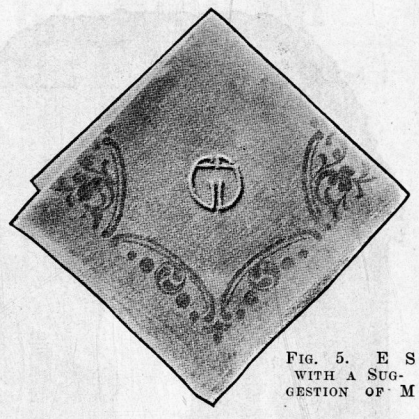


FIG. 5. E S WITH A SUGGESTION OF M

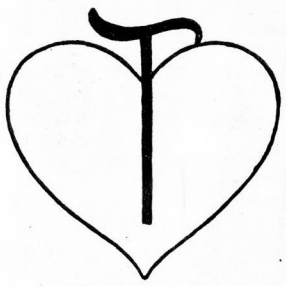


FIG. 6. THOMAS HART USES A CHARACTERISTIC MARK

FIG. 8. THE S SWINGS AROUND TO FORM THE C IN THE SIMPLEST DEVELOPMENT

FIG. 10. G M MAY BE NAME LETTERS OR THEY MAY STAND FOR CHARACTERISTIC QUALITIES OF THE OWNER

FIG. 12. THE VERY PRIMNESS OF THIS ONE IS ITS CHARM

FIG. 14. E M B IN THE OWNER'S WRITING HAS MUCH TO RECOMMEND IT

FIG. 16. TWO V'S ARE HIDDEN IN THE W

THE instinct of possession lies nearly as deep in all of us as that of self-preservation. We like to own things. We want to mark them, too, to show that they are ours.

In the days when knights were bold, but illiterate, crests were used to signify possession. Sir Richard, let us say, was as bold as a lion. He adopted the lion as his mark, and had a picture of it drawn on his shield, his armor, and even the door of his castle. Later, when the printing-press was invented, picturesque symbolism was forgotten in the new enthusiasm for letters. People were so proud of the new accomplishment of knowing the alphabet, that they began a habit, continued ever since, of besprinkling what they owned with the letters which commenced their names. At first the letters were used separately. People were not familiar enough with them to take liberties. Gradually, however, as recognition became more widespread, new arrangements were devised in which one letter was intertwined with another. This was known as a monogram.

To-day, with print eternally before us, we prefer something less obvious to mark the things which are ours. The cipher is a delightful solution of the problem. It is now taking precedence of the monogram upon linen, china, silver, trunks, and bags, and minor belongings.

The first virtue of the cipher is that it is "different." It stamps its owner as a person of originality and character. One of the first ciphers ever made is an illustration of this fact. Queen Elizabeth of England was too unusual a woman to rest content with an ordinary mark of possession. She developed the fascinating cipher shown at Fig. 21. The R stands, of course, for her title Regina.

The second virtue of the cipher is that it is more personal than a monogram. One of the greatest artists of modern times, or of any time, James McNeil Whistler, signed his paintings, his books, and finally even his letters, with the famous Butterfly given at Fig. 20. Originally it was an arrangement of his initials with the J in the middle. M and W were printed on their sides and both based on the J, the W on the left, the M on the right. Written this way the lines suggest the form of a butterfly. The artist's love of line took the idea and developed it away from the commonplace letters into abstract beauty. After Whistler's reputation for relentless wit was established, he altered his signature sometimes, impishly prolonging the J into a scorpion's tail.

The final recommendation of the cipher is that it may have a secret meaning. There is no secret about a monogram. It can be instantly read. If you have to stand on your head to find out what the letters are, or if you have to dig them out one by one from a mass of tendrils and scrolls, the monogram does not deserve the name. Legibility is its first requisite. With a cipher the case is different. The harder it is to read the better. Some ciphers, it is true, like Figs. 10 and 12 can be read at a glance, but the most desirable ones are likely to be a puzzle to everybody but the owner and her intimate circle of friends.

On this page are shown the methods by which a cipher may be developed. Before we examine them in detail let us look at Figs. 1 and 2. These are Japanese ciphers. Every Japanese of the upper and middle classes has such a mark as this for his or her personal belongings. They are not inherited like coats-of-arms, but are specially designed for each individual. They are called "mon." Usually they have a personal or symbolic significance. Mr. Crane, for instance, could use one of them. The little flower, the pawlonia, is reserved to the use of the royal family and the higher nobility. It is interesting to see how many arrangements of this same motif have been invented by Japanese designers. In these crests we have at once the high-water mark of beautiful design and the standard for a type of marking which is personal, charming, and effective. The creation of patterns for these crests was a special trade. The designers who made them did nothing else. They were given to the owners in the form of a stencil which could be applied to any material. The crest was always worn on the outer garment on each sleeve, on the back, and on the front in the place occupied by the lapel of an American coat.

FOR DESCRIPTION OF METHODS AND PATTERNS, SEE PAGE 21

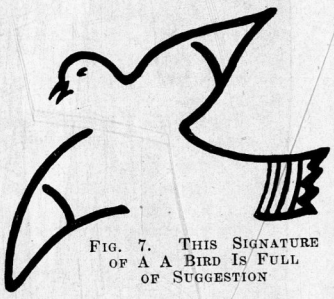


FIG. 7. THIS SIGNATURE OF A A BIRD IS FULL OF SUGGESTION

FIG. 9. MABEL IN FREE-HAND PRINTING

FIG. 11. E M A CIPHER THAT WILL TAKE DIFFERENT TREATMENTS EQUALLY WELL

FIG. 13. THE NAME OF OSCAR LENDS ITSELF TO THIS STYLE

FIG. 15. THE LETTERS W S INTERLACE WELL AND FORM A GOOD STENCIL

FIG. 17. DAISY SMITH'S CIPHER EMBROIDERS ATTRACTIVELY

FIG. 18. T W IN AN INTERESTING STENCIL

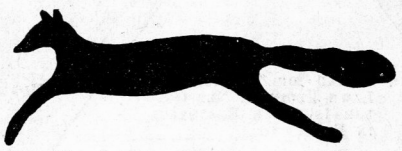


FIG. 19. OFTEN A MEANING IN THE NAME IS UTILIZED — MR. RENARD THE DECORATOR INTERPRETS HIS THROUGH THE FRENCH WORD FOR FOX

FIG. 20. THE ARTIST JAMES MCNEIL WHISTLER'S CIPHER FAMILIAR TO MANY, SPRANG OUT OF AN ARRANGEMENT OF M AND W BASED ON J

FIG. 21. ONE OF THE FIRST CIPHERS EVER MADE WAS THAT OF QUEEN ELIZABETH, IN WHICH MAY BE FOUND, IF ONE LOOKS CLOSELY, ALL THE LETTERS OF ELIZABETH R

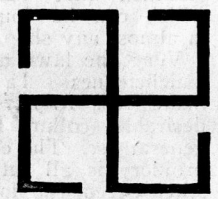
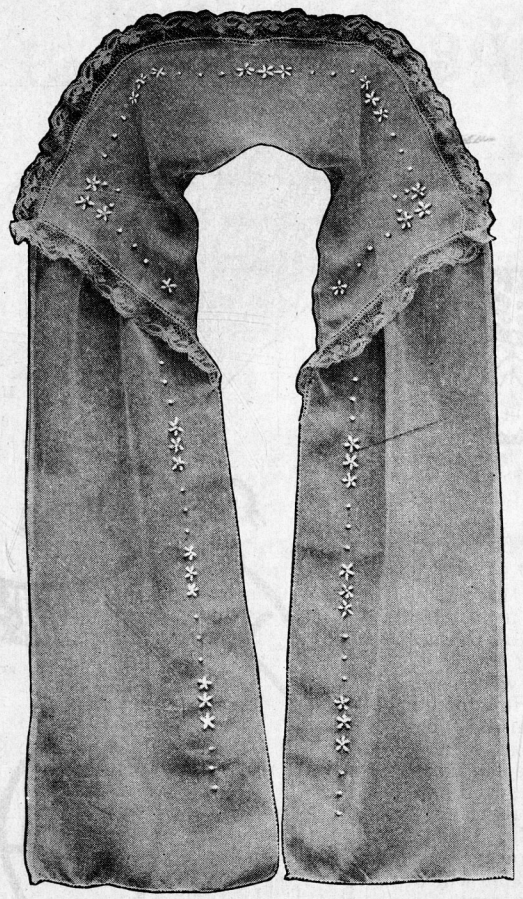


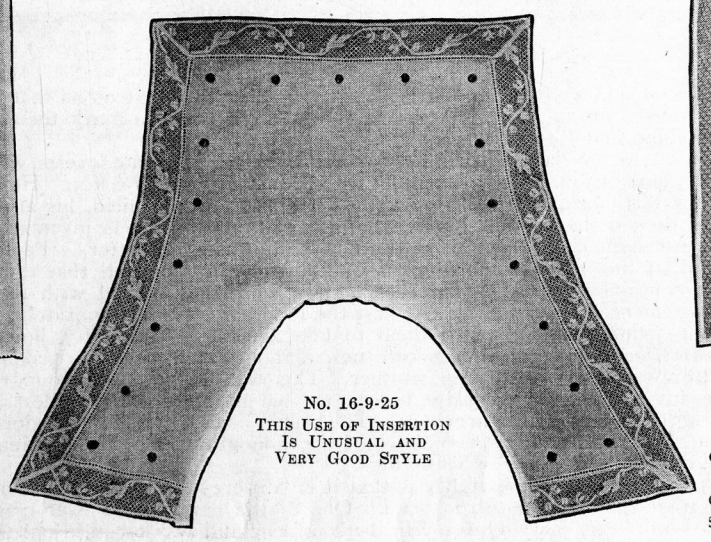
FIG. 22. THE SWASTIKA EMBLEM OF GOOD FORTUNE

The Latest Neckwear Showing Distinctive Features

By Carol Cox



No. 16-9-24
Collar and Vest of White Crêpe de Chine



No. 16-9-25
This Use of Insertion Is Unusual and Very Good Style

No. 16-9-26
Net Is Soft and Becoming, and Launders Well

IT would be difficult indeed to go into a shop and purchase ready made a collar with as unique a feature as the simple Irish crochet ladder-work on the edge of No. 16-9-28. The idea, no doubt, grew out of the attractive use of insertion as an edge finish, so well exemplified in No. 16-9-25, the prettily shaped sailor collar, which carries only blue embroidered dots as a decoration for the white lawn foundation. These dots are, by the way, spaced well apart to give distinction to their use.

The Irish beading or ladder-work should be made with a No. 60 crochet thread and as fine a crochet-hook as can comfortably be used. Start with 13 ch, 1 t in 1st st, * turn, 5 d over ch, ch 3 for a p, 5 d over ch, ch 8, turn, 1 t in 1st d of previous row, repeat from * for length required. Whip the edges of the two collars, for this is one of the double collars of very sheer lawn, and sew the ladder-work on at the same time. Bind the collars together at the neck.

Number 16-9-29 is particularly dainty and suitable for use with silk gowns. Two collars exactly alike are cut, one from lawn and the other from net. Embroider the lawn collar in the satin and seed stitch design shown, then baste the two collars firmly together and work a padded line of satin-stitch through both materials before cutting away the lawn from the inside and the net from the outside, leaving a net collar edged with an embroidered band of lawn. The latter in turn is edged with a one-inch filet lace which can be found in almost any shop.

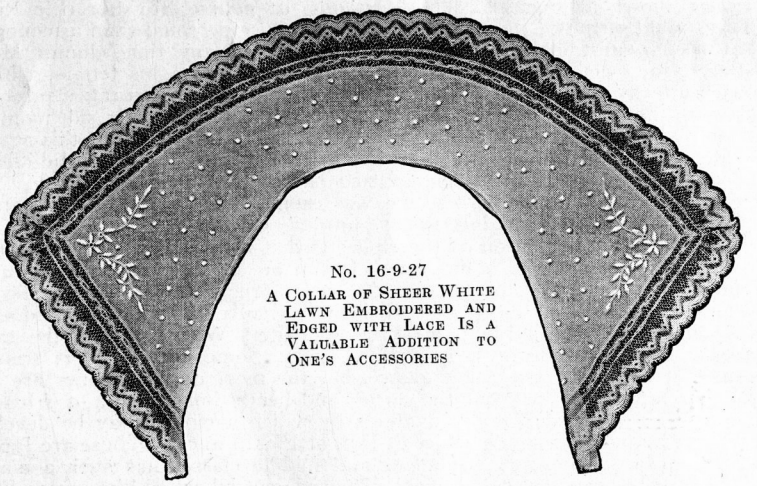
Very fine lawn and Valenciennes lace make No. 16-9-27 a desirable collar for general use. The embroidery is all satin-stitch except the flower centres, which are eyelets. Stems may be outlined, if preferred.

Of course, every one needs a supply of collars with vests or full fronts as many styles demand them, and they freshen and lighten a gown to such an extent that one cannot afford to do without them. Number 16-9-24 is made of white crêpe de Chine embroidered in white and edged with narrow lace. Stranded cotton was used for the embroidery; one or two threads for so fine a design. If two thicknesses of tissue-paper are basted on the under side of the crêpe and the work is done through the paper, it will be quite easy to embroider on this material.

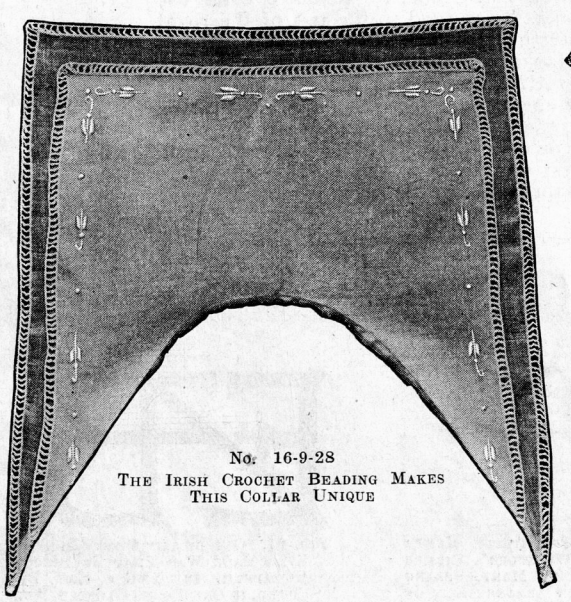
When net is used as in No. 16-9-26 the design is stamped on tissue-paper and three thicknesses of the paper are basted over the material. Work through paper and net, and then tear away the extra paper. A very good way to finish the edges of net is to overcast with a whipping-stitch but without rolling. This gives the effect of the cut hemstitching. Where lace is to be sewed on, the whipping and sewing on of lace can be done at the same time. Hold the lace on the right side of the net. The fronts often have a ruffle of narrow lace on one edge and fasten with the smallest size snaps under the lace edge.

If one lives near or can send collars to a place where machine hemstitching is done, there is no more satisfactory way of finishing an edge as can be seen from the two collar and vest fronts.

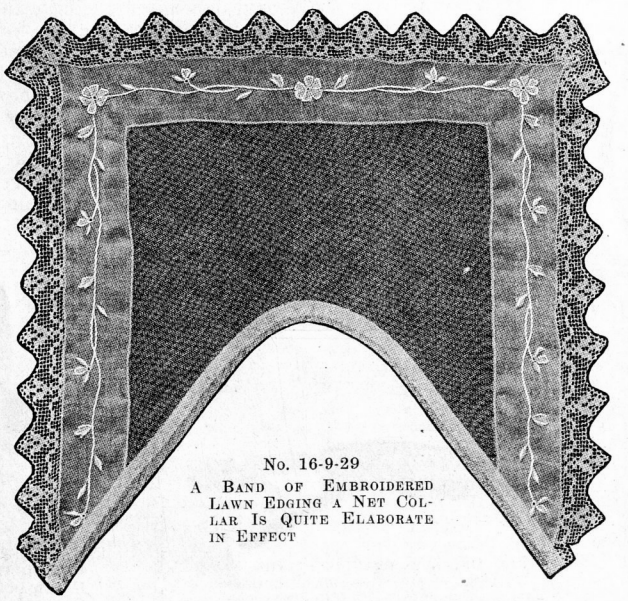
Any simple pattern of fine filet crochet could be used for the edge of No. 16-9-29 if one has skill in that direction. Or a piece of filet mesh net could be cut in points and darned with soft embroidery cotton. This latter would be a less common finish. A variety of excellent patterns will be found in the Priscilla Netting Book.



No. 16-9-27
A Collar of Sheer White Lawn Embroidered and Edged with Lace Is a Valuable Addition to One's Accessories



No. 16-9-28
The Irish Crochet Beading Makes This Collar Unique



No. 16-9-29
A Band of Embroidered Lawn Edging a Net Collar Is Quite Elaborate in Effect

For Description of Patterns shown on this page, see page 20

The Hostess in September

By Marjorie March

A Market Day for the Church

WE had tried every scheme known to woman for raising money and still needed some for repairs on the church. Finally one tired member of the Guild suggested a very simple plan, which was adopted, and met with such success that we have blessed the originator ever since. The idea was to hold an autumn market-day in the Sunday-school building adjoining the church.

Many of us had had vegetable gardens and we contributed what we could — tomatoes, corn, vegetables, or fruit. Others brought eggs, butter, preserves, bread or cake. Some made veal loaf and salad, and the young girls of our circle helped greatly by making delicious candies and presiding over the same at the sale. Everything in fact that is to be found at a public market made its appearance on our market day, from potatoes to cream puffs.

A notice was inserted in the local paper setting forth the date, place, and character of the sale, and inviting contributions from members of the church, and the market day was also announced the Sunday preceding. But it was our way of advertising the affair that attracted the outsiders most.

We procured some large white placards, about two by three feet in size, and our Guild artist sketched on each one a quaint Kate Greenaway dame, carrying a basket of fine-looking "harvest home" vegetables on one arm and holding her petticoats up with the other. The figure was heavily outlined in India ink, after which plain washes of water-color were laid on. The vegetables were painted in their natural colors, and the effect of the whole was very striking. On one side in flowing script was a cordial invitation to all to come and do their marketing, with a suggestion that they bring their largest market-basket.

AN EXPRESSIVE HERALD OF MARKET DAY

At the bottom appeared the name of the church and the date. These posters were hung in all the principal business houses and public places down-town. Bright and early on the morning of the sale the different members began to arrive with their contributions. It did not take long to arrange them attractively on tables, and our prettiest girls in white caps and aprons were kept busy from nine-thirty in the morning until seven that night waiting on eager buyers. The fact that everything was fresh and clean appealed to many who were in no way connected with our church. Our market day netted exactly $59.80.

Market day has been an annual affair for three consecutive years now, and each time has met with equal success. Considering the small amount of time and work expended the returns are very gratifying indeed.

FLORENCE BARRETT WILLOUGHBY.

A Plantation Shower

THE quaint invitations were printed on squares of white organdy "To shower Carmen ——— with pretty and useful 'drops,' Thursday at four o'clock at Anita ——'s, No. —— ——— Street."

The table was delightful. A white table-cloth had a border of brown calico pickaninnies pasted on, singly and in pairs, dancing, standing on their heads and jumping rope. The centrepiece was a roofless darky cabin built of sticks painted brown. In the middle of this stood an Aunt Chloe doll and all about were white candles set in little brown candlesticks. The favors were tiny gourds filled with candy. Others of larger size, filled with salted nuts, were at each corner of the table, and sepia painted place-cards hung on the glasses.

The menu was composed exclusively of Southern dishes. — Baked Ham, Sweet Potato Pie, Fried Chicken, Corn Pone, Pickles, Spiced Peaches, Beaten Biscuit, Coffee.

While we were still at the table Anita's two sisters came in carrying a large clothes-basket between them containing the "drops," which were uniform in size, as should be the case in every well-regulated shower, that is everything was placed in boxes exactly alike. When I tell you that a "Log Cabin quilt" was the largest drop and a glove handkerchief the smallest, one can imagine the surprises in store for the recipient.

When the last box was opened there was a moment of silence which threatened real drops. This was changed into gales of laughter by Anita's forethought. She gravely laid a kitchen thermometer in Carmen's hand. There was a tag attached which read, "To tell the temperature when the toast is burned and the coffee boils over."

Little gingerbread pickaninnies were dispensed as parting trifles to all the guests.

LADY FIELDING.

A Suffrage Luncheon

ARRANGE a bowl of chrysanthemums in the centre of the table, one flower for each guest, and from every blossom a yellow ribbon should extend to a plate where "Votes for Women" and the guest's name is written on it. The end of the ribbon is allowed to hang over the edge of the table.

For favors there were white paper collars with ties of yellow ribbon. These collars may be feminine ruffles or the masculine type to suit the guest.

As far as possible the menu should be yellow. The following is suggested: Grapefruit decorated with yellow cherries. Fish croquettes with a yellow sauce, curried chicken and rice, celery and lettuce salad with mayonnaise, orange or lemon pie and small cakes with orange icing. Bonbons with yellow cream coverings, lemon and orange drops, buttercups or any yellow candy. Smart little yellow ribbon bows may be tied on the handles of the small coffee cups. Bread and butter sandwiches may be rolled and tied with yellow bows.

Amusing suffrage items may be pasted on little yellow cards to be read aloud by the guests. Any number of original ideas can be worked out by the hostess, bearing in mind that the colors of her club, should they differ from the national suffrage yellow, may be combined with it, and that silver stars, one for each suffrage State, may also be used for decoration. The invitations should be written on yellow paper.

Candlesticks of yellow with shades to match are appropriate for such gatherings, and napkins of crêpe paper may have the suffrage slogan written on them in gilt, and other ideas will suggest themselves.

GABRIELLE ROSIERE.

PRIZES.—*For the best original idea for entertaining we will give a prize of $2 each month, and for all other contributions used will pay $1 each. Contributions should be written in ink on one side of the paper only and must not be included in a letter. The writer's name and address must be given with a pseudonym for publication. Send stamped envelope for the return of unaccepted matter.*

Good food to study on

Why?

Because it is nourishing. Because it is appetizing. Because it is easy to digest. Three reasons why your active-minded young people find so much wholesome sustenance in

Campbell's Tomato Soup

It is rich with the elements that stimulate the appetite in a healthful, natural way, rich in properties which strengthen digestion and so make all food more palatable and more invigorating.

Studying lessons is serious business for your boys and girls. Coming back to school they have to meet a fresh demand on all their energies. They need the most sustaining nourishment.

Give them this delicious Campbell "kind" whenever they want it, and all they want. It is easy to prepare in a number of different ways —light or hearty, as you choose. They always enjoy it. And it always does them good. Why not treat them to it today?

21 kinds 10c a can

Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL

Laurette Kimono

The newest idea in these useful little jackets for porch or boudoir. Made of a simple stitch that "goes" quickly. Send for complete directions for making.

Fleisher Yarns

This trade-mark FLEISHER'S WORSTED YARNS is on every skein

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FACE POWDER

BUT ONE STANDARD

Soothing—comforting LABLACHE! The skin bids constant welcome to your velvety caress. Refined, delicate, adhering. Women who know frankly say "I have tried other face powders but I *use* LABLACHE." The standard for over forty years.

Refuse Substitutes

They may be dangerous. Flesh, White, Pink or Cream, 50c. a box of druggists or by mail. Over two million boxes sold annually. *Send 10c. for a sample box.*

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French Perfumers, Dept. 27, 125 Kingston St., Boston, Mass.

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A stamp will bring you our illustrated catalogs of beads, with suggestions for handsome **Neck Chains, Bracelets, Purses, Bags,** and correct directions for making. Largest stock in the United States. We carry everything desirable in beads and supplies.

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EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1860.
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BEADS for Portieres (Returnable Samples **10 cents**), Embroidery, (Sample Card, 135 Varieties, **10 cents**), Necklaces, Coat Chains, Bags. Novelties. Design Sheet **FREE.**

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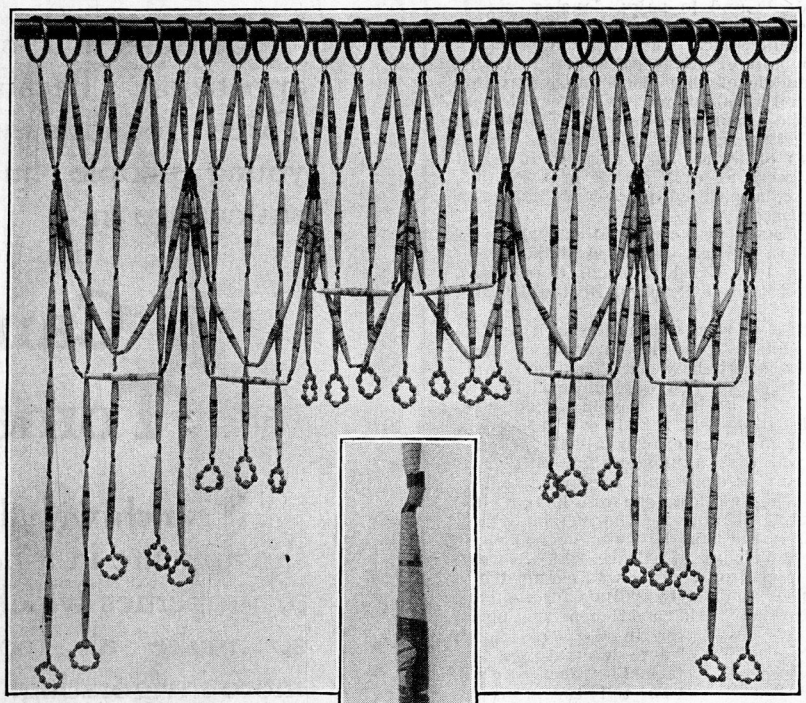
Wedding **Invitations, Announcements, Etc.** 100 in script lettering, including two sets of envelopes, **$2.50. 100 Visiting Cards, 50c.** Write for samples

M. OTT ENGRAVING CO., 1021 Chestnut St., Philadelphia, Pa.

A Portière of Wall-Paper Beads

By Belle Robinson



THE WALL-PAPER BEADS ARE EASILY MADE AND INEXPENSIVE

CHINABERRY SEEDS AND KINDERGARTEN BEADS HELP THE EFFECT

MATERIALS. — Twenty-four brass curtain-rings; 164 wall-paper beads, 3½ inches long; 161 chinaberry seeds; 161 gold-lined beads, ⅛ inch in diameter; 500 black glass beads, ¼ inch long; 250 amber or yellow glass beads, ¼ inch long. String with cord thick enough to almost fill the beads.

Among the various sorts of beads that may be manufactured at home, rose beads, corn-starch, paste, bread-crumbs, seeds, etc., there is none more unique, perhaps none more easily made than those called "Wall-paper Beads." The process is very simple, the variety of coloring is unlimited, any size may be made to suit one's purpose, and the decorative effect may be very striking or subdued as one chooses.

TO MAKE WALL-PAPER BEADS. — Cut wall-paper in strips about 15 inches long and 3½ inches wide at one end, tapering to a rounded point at the other end. (See Fig. 1.) Begin rolling at the broad end over a doubled wire about like Fig. 2.

If two upright strips 4 inches high and 1½ inches wide are fastened to a small board (six inches apart), a round hole near the top of the uprights big enough to slip the doubled wire through, the wires bent twice (as seen in Fig. 3) for a handle to turn, it would make a convenient tool to roll the beads. Or they may be rolled in the fingers over the doubled wire. As each one is finished the last end is pasted down and they are laid away to dry. Afterward they are varnished and when dry are ready to string.

The portière, illustrated herewith, is made to fill a doorway 6 feet 6 inches wide, and is strung with kindergarten glass beads, black and amber or yellow; the rings of chinaberry seeds and gold-lined beads are strung on wire and finish every strand.

Having the curtain-rings on a pole and the pole at convenient height for working, begin at first curtain-ring at the left and string as follows: * Black, amber, black, paper bead, black, amber, black, paper bead, black, amber, black, fasten to 2d curtain-ring *; repeat from * to *, fastening to all the curtain-rings, finishing at the right and fasten cord. This makes a row of 23 meshes entirely across the 24 rings, and is a foundation to which the strands and loops which fall below are attached.

String all the strands below the 1st or foundation row of meshes. From 1st and 2d meshes are strands of 5 paper beads with the 3 glass beads (black, amber, black) before, between and after the paper beads; the strand ends with a ring of 7 chinaberry seeds, alternating with gold-lined beads about ⅛ inch in diameter. From 3d, 4th, and 5th meshes are strands of 4 paper beads, strung in the same way with glass and tipped with ring of chinaberry and gold. From 6th, 7th, and 8th meshes are strands of 3 paper beads. From 9th, 10th, 11th, 12th, 13th, 14th, and 15th meshes are strands of 2 paper beads. From 16th, 17th, and 18th strands of 3 paper beads. From 19th, 20th, 21st strands of 4 paper beads. From 22d and 23d, like first two, of 5 paper beads.

Loops of 3, 4 or 5 paper beads are fastened at the 1st, 5th, 9th, 12th, 15th, 19th, and 23d meshes of 1st row, and between the wall-paper beads there are strung a black, an amber, and a black glass bead.

From 1st to 5th are strung * two loops, one of 4 paper beads and one of 5 paper beads *; from 5th mesh to 9th mesh from * to * is repeated; from 9th mesh to 12th mesh are two loops, one of 3 and one of 4 paper beads, from 12th to 15th mesh repeat as from 9th to 12th. From 15th mesh to end repeat the loops between 1st and 9th meshes.

The rings of chinaberry and gold are made separately and strung on wire. Any other large beads may be used.

The longest strands are about 28 inches, but any size and arrangement can be made to suit one's taste. Once the art of making these beads is acquired, many uses will follow.

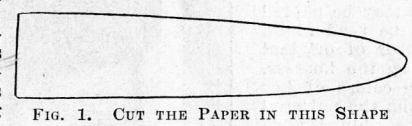


FIG. 1. CUT THE PAPER IN THIS SHAPE

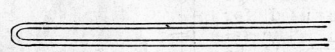


FIG. 2. ROLL OVER A WIRE LIKE THIS

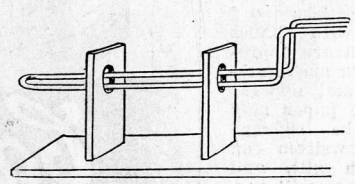
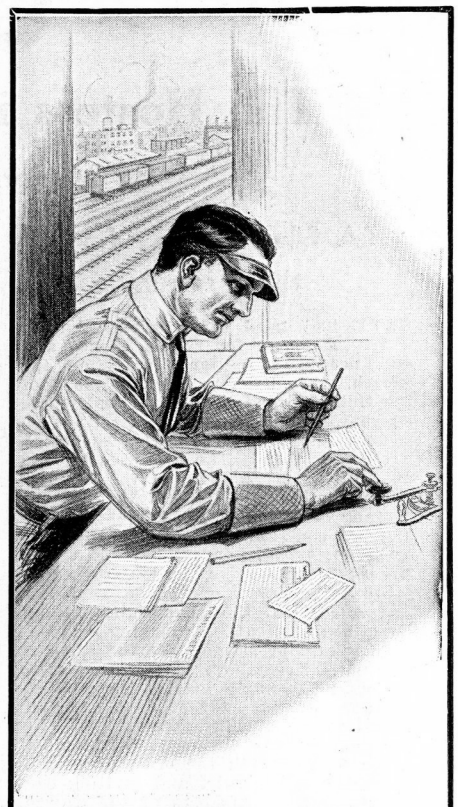


FIG. 3. A CLEVER CONVENIENCE FOR ROLLING THE BEADS FIRMLY AND QUICKLY



How Jones Got His Eyes Open

Jones* is an operator. He became nervous, couldn't sleep well—work began to worry him. He couldn't locate the trouble, and went away for a rest.

One morning, while breakfasting with a friend, Jones noticed his friend ordered **Postum.** Right then Jones got his eyes open!

He had been a coffee drinker. "I had no idea coffee was so harmful," Jones writes us. "I decided to drink **Postum.** The beneficial results since the change I can hardly believe or describe."

POSTUM

made of prime wheat, roasted with a bit of wholesome molasses, is brimful of the nourishing goodness of the grain. It is a delicious beverage, free from the troubles which often result from caffeine, the drug in coffee.

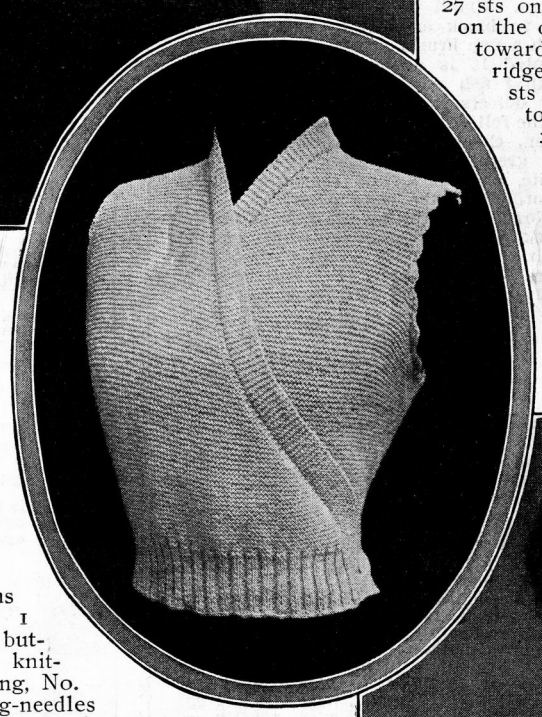
"Yours in better health," signs Jones. Thousands of others say so, too, who have changed from coffee to **Postum.**

"There's a Reason"

* Name and address given by Postum Cereal Co., Ltd., Battle Creek, Mich.

No. 16-9-30. A Knitted Spencer Has No Extra Fulness Anywhere

Materials: Crochet wool, white, pink or blue (6 skeins), one spool white crochet silk, two pairs bone knitting-needles, a steel crochet-hook, and one yard white, pink, or blue ribbon, $3.30. Button-molds can be purchased locally.



No. 16-9-31. The Sleeveless Hug-Me-Tight Never Out-Lives Its Usefulness

Size, 36 *to* 38. Materials: Shetland floss, white, rose, or old blue (6 skeins), one pair bone knitting-needles and a bone crochet-hook, $1.45.

Knitted Jackets to Wear Under the Coat

By Elsa Barsaloux

Edge with white silk, using steel hook, ch 1, 1 d t in st, * ch 2, skip 2 sts, 1 d t in next st, repeat from * around neck, ch 1, break off silk. *2d row*—Start at bottom of right front, ch 1, 1 d in st, * skip 2 sts, 6 t in next st, skip 2 sts, 1 d in next st, repeat from * around neck and down other front.

Draw ribbon through holes at neck to tie.

Sleeveless Hug-me-tight No. 16-9-31
(*Size* 36 *to* 38)

Materials. — Six skeins white Shetland floss; 1 pair bone knitting-needles 14 inches long, No. 4; 1 bone crochet-hook No. 3.

Back—Cast on 90 sts (these 90 sts will measure about 15 inches). Knit in rib of k 2, p 2, for 26 rows or 2½ inches, then k in ridges until there are 9½ inches from start of work. Knit in ridges, decrease 1 st on each end of needle every other row until 4 sts have been decreased on each end, and there are 82 sts on needle. Knit in ridges until back measures 15½ inches from start, slip 27 sts on a knitting-needle, bind off 28 sts, and on the other 27 sts k in ridges, increasing 1 st towards front every row until there are 30 ridges from start of shoulder, having 57 sts on needle. Knit in ridges, increase 1 st towards armhole every other row, and increase 1 st towards front every row until 10 sts have been increased towards underarm, then cast on 10 sts toward

[concluded on page 43]

No. 16-9-32. A Hug-Me-Tight with Long Sleeves Is Very Comfortable.

Size, 36 *to* 38. Materials: Shetland floss, white, rose, or old blue (9 skeins), one spool white crochet silk, two pairs bone knitting-needles, and a steel crochet-hook, $2.65.

Ladies' Knitted Spencer, No. 16-9-30.

Materials.—Six skeins white crochet wool; 1 spool crochet silk; 7 button-molds; 1 pair bone knitting-needles, 14 inches long, No. 5; 1 pair bone knitting-needles No. 2; 1 steel crochet-hook No. 8; 1 yard ribbon No. 1½.

Directions. — Cast on 186 sts (these sts will measure about 37 inches). Knit in rib of k 2, p 2, for 3½ inches, make 2 buttonholes 1¼ inches apart on right side (to make buttonhole, k 2 sts, bind off 4 sts, and in next row cast same on again where they were bound off). Knit in ridges until there are 9 inches from start, or 28 ridges, making buttonholes 8 ridges apart, then slip 53 sts on a spare needle for one front, slip 80 sts on another spare needle for back, and on the other 53 sts, k in ridges, decreasing 1 st towards armhole every other row until 7 sts have been decreased. Knit 10 ridges, having 7 buttonholes in front, k 3 ridges, k in ridges, decreasing 1 st towards front every other row until there are 27 sts on needle, k 3 ridges, bind off, make other front to correspond. On the 80 sts for back, k in ridges, decreasing 1 st on each end of needle until 3 sts have been decreased on each end. Knit in ridges until back measures 15½ inches from start, bind off.

Sleeves.—Cast on 36 sts, k in ridges, increasing 2 sts on each end of needle every other row until there are 80 sts on needle. Knit in ridges for 2 inches. Knit in ridges, decreasing 1 st on each end of needle every tenth row until there are 64 sts on needle. Knit until sleeve measures 15 inches in length.

Cuffs.—Change to No. 2 needles, k in rib of k 2, p 2, for 4 inches, bind off, sew up cuffs and sleeves. Sew sleeves in armholes, having seam at armhole.

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SPLENDID QUALITY SERGE DRESS

1T510—Smart, practical dress of good quality serge. Prettily rippled skirt. Suspender effect pockets, button trimmed. Stitched self belt, button trimming. Newest, extra large, serge collar in popular cape style, silk braid edging. Silk moire over-collar. Sleeves, button trimmed and finished to match collar. Dress closed invisibly in front. **Colors:** Black, with black and white striped collar, or navy blue, with navy blue striped collar. **Sizes:** Bust 32 to 44 Length 39-41 Price prepaid **$3.98**

1T510

$3.98 Prepaid

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No. 16-9-33. Large Pots Appear to Advantage on Pedestals
No. 16-9-34. A Collection of Small Pots for Bulbs and Small Ferns

Gaily Painted Flower Pots that are Different

By Florence Weisskopf

THESE gay little flower-pots are most interesting to make, and there are many window-sills and corners in your home where a dainty fern or brilliant geranium in one of these happy-looking little pots could be placed to good advantage and add a desirable bit of color.

Your friends, too, may have corners that could well be brightened and would find one of these flower-pots, large or small as the case may be, a very acceptable gift for Christmas or any other gift-giving occasion.

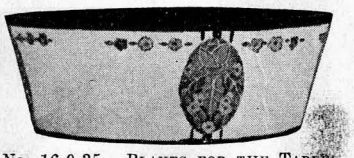
The large ones are just the thing for the piazza or reception-hall, and a number of them in one pattern would be charming in the out-of-doors living-room or pergola.

Outside of the attractiveness of the finished article, these pots have a special appeal for the worker because they do not require any special outfit or materials, and no special skill in handling oil paints is necessary. In fact, a nice amateur can make them with remarkable success. Bright red, green, and orange are mingled with softer tones in the small motifs, on backgrounds of white or black. A color scheme is supplied with the outline pattern.

The pots can be purchased at any florist's for a trifling sum, and artist's oil paints are used for the decorations with white paint and white and black enamel for surface coats. Select pots of even texture with as few bumps and cracks as possible. Give them a good coat of white paint and allow this to dry thoroughly, next a coat of enamel, either black or white, again allow it to dry, then the last coat of enamel, which ought to dry for four or five days. Then the pots are ready for decoration. Divide the pot into required number of sections. (A plate with a circle divided into any number of equal parts, such as china painters use, is a good guide.) Then hold the perforated pattern in place and stamp the design, using stamping paste with a little turpentine. With a small brush paint in the little flowers, using bright, clear colors. Small leaves and the outlining are in black enamel, which is put on with a fine brush. After the flowers are painted it is a good idea to have a clean brush with turpentine to correct any defects in the outlines.

The following are colors used: Emerald green, chrome yellow, vermilion, zinnober green, red, Prussian blue, mauve, white, and black, and they are applied according to the color diagram.

NOTE.—In painting the designs on the black pots mix a little white enamel with the oil paints so that they have more body, and then they will be more conspicuous on the dark background.



No. 16-9-35. Plants for the Table. Should Be in Shallow Pots
No. 16-9-33. Perforated stamping pattern, one motif of each design, 15 cents. No. 16-9-34. Perforated stamping pattern, one motif of the three designs, 15 cents. No. 16-9-35. Perforated stamping pattern, one motif, 15 cents. No. 16-9-36. Perforated stamping pattern, one motif of each of the three designs, 20 cents. Stamping paste, with directions, 10 and 25 cents a box.
Single tubes of paint (colors mentioned in text), 10 cents each. NOTE.—We do not supply white or black enamel. Palette knives, 25 cents each.
A color scheme will be sent with each pattern.

No. 16-9-36. A Good Size for a Jardinière

Filet Crochet

[CONCLUDED FROM PAGE 8]

3 bl, 1 sp, 3 bl, 5 sp, 2 bl, 4 sp, 1 bl. *13th row*—1 sp, 1 bl, 2 sp, 1 bl, 2 sp, 2 bl, 1 sp, 2 bl, 1 sp, 2 bl, 3 sp, 2 bl, 1 sp, 2 bl, 4 sp, 1 bl, 4 sp, 1 bl, 1 sp. *14th row*—1 bl, 2 sp, 2 bl, 2 sp, 3 sp on 2 bl, 6 sp, 2 bl, 2 sp, 2 bl, 1 sp, 2 bl, 3 sp, 3 bl, 1 sp, 1 bl, 2 sp. *15th row*—1 bl, 2 sp, 1 bl, 5 sp, 1 bl, 4 sp, 2 bl, 1 sp, 1 bl, 2 sp, 5 bl, 3 sp, 4 sp on 3 bl, 1 sp, 1 bl, 2 sp. *16th row*—1 bl, 1 sp, 1 bl, 5 sp, 2 bl, 3 sp, 2 bl, 1 sp, 2 bl, 3 sp, 4 bl, 7 sp, 1 bl, 3 sp. *17th row*—7 sp, 2 bl, 4 sp, 4 bl, 4 sp, 6 sp on 4 bl, 7 sp (17 sp in all), 4 bl. *18th row* — 7 sp, 3 sp on 2 bl, 5 sp (15 sp in all), 2 bl, 18 sp, 6 sp on 4 bl (24 sp in all). *19th row* — 15 sp, 3 sp on 2 bl, 24 sp (42 sp in all). *20th and 21st rows* — Space on space. *22d row*—6 sp, picot of 5 ch, repeat.

If scallop is desired use border as given for smaller doily, beginning at 19th row.

Materials

No. 16-9-10, Bureau Scarf, and Nos. 16-9-11 and 16-9-12 Doilies. Black and white block pattern of design No. 16-9-10, 15 cents. White linen, 36 inches wide, 80 cents a yard; 45 inches wide, $1.00 a yard.

For Crochet Work. Mercerized crochet cotton (hard twist) No. 80, 28 cents a ball; 55 cents for two balls. Steel crochet-hook No. 14, 10 cents.

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A Dress and Bib for the Youngest Member

No. 16-9-37. Dainty and Washable as a Baby's Dress Should Be

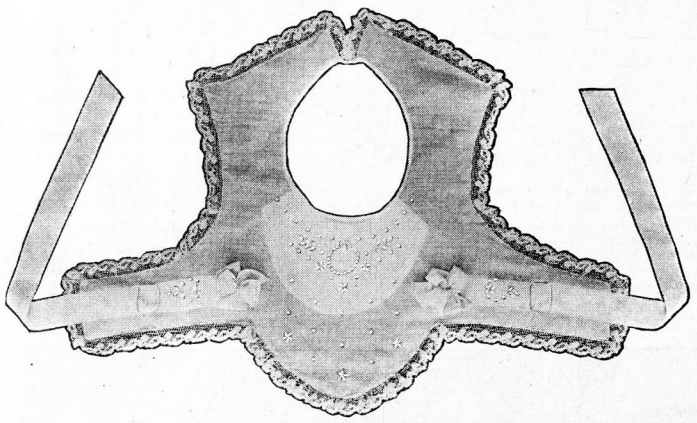
By Mrs. J. Lawrence Meem

Design and outline for cutting stamped on silk-finish batiste, $1.35. White cotton for working, 12 cents extra. Valenciennes edging for trimming, 25 cents. Perforated stamping pattern, including outline for cutting, 40 cents. Stamping paste, with directions, 10 and 25 cents a box. No transfer pattern.

A DRESS that is as washable as it is daintily charming and a bib that will add to its attractiveness are not too common. This small dress is made of sheer batiste embroidered on the yoke and around the bottom in a pleasing little forget-me-not pattern, that is Baby's own flower design. A row of French knots neatly finishes the joining of yoke and skirt, edges around the neck and bottom of the skirt are scalloped and buttonholed, and both neck and sleeves are finished with a narrow frill of lace. Flowers of the embroidery design are made entirely of French knots, leaves are in satin-stitch and stems are outline.

The bib may also be of batiste or fine lawn, and an extra protection is supplied in the pad, which can be purchased already made, or a single thickness of water-proof material, cut the desired size and shape and covered with white cloth.

All in satin-stitch is the embroidery, which is centred in a circle of dots and two leaf sprays, then scatters in a sort of powdered effect over the entire front. Long eyelets are worked for the ribbon.



No. 16-9-38. A Bib that Is Always in Place

By Emma L. Boardman

Design and outline for cutting stamped on silk-finish batiste and outline for cutting pad stamped on nainsook, 40 cents; design stamped on Persian lawn, and pad on nainsook, 30 cents. White cotton for working, 6 cents extra. Valenciennes edging for trimming, 40 cents. Perforated stamping pattern, 25 cents.

Work commenced on any one piece, 75 cents additional.

Colonial Embroidery

ILLUSTRATIONS ON PAGE 9

No. 16-9-13. Buffet Scarf. *Size,* 20 x 60 *inches.* Design stamped on ivory-white linen, $1.10. White cotton for embroidery and edge, and an embroidery-needle No. 2, 15 cents extra. Steel crochet-hook No. 8, 10 cents. Perforated stamping pattern, one-half length (reversible), 35 cents. No transfer pattern.

No. 16-9-14. Round Centrepiece. *Size,* 26-*inch.* Design stamped on ivory-white linen, 70 cents. White cotton for embroidery and edge, and an embroidery-needle No. 2, 15 cents extra. Steel crochet-hook No. 8, 10 cents. Perforated stamping pattern, 45 cents. Transfer pattern, 15 cents.

No. 16-9-15. Square Centrepiece. *Size,* 22-*inch.* Design stamped on ivory-white linen, 60 cents. White cotton for embroidery and edge, and an embroidery-needle No. 2, 15 cents extra. Steel crochet-hook No. 8, 10 cents. Perforated stamping pattern, 45 cents. Transfer pattern, 15 cents.

No. 16-9-16. Oval Centrepiece. *Size,* 22 x 34 *inches.* Design stamped on ivory-white linen, 80 cents. White cotton for embroidery and edge, and an embroidery-needle No. 2, 15 cents extra. Steel crochet-hook No. 8, 10 cents. Perforated stamping pattern, 45 cents. No transfer pattern.

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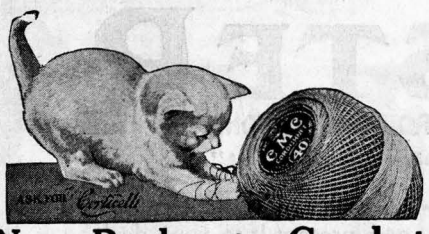

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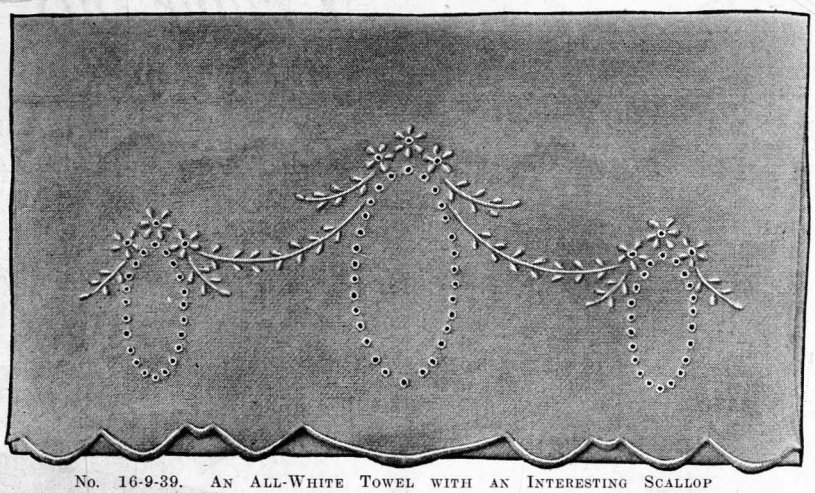
In Readiness for the Guest there Must Be Plenty of Small Towels



No. 16-9-39. An All-White Towel with an Interesting Scallop
By Eleanor M. Harris

Size, 16 x 25 *inches*. Design stamped on fine quality imported, pure linen huckaback, 50 cents. White cotton for working, 9 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

AN abundance of small towels prepares one for the dinner guest, or short-time visitor, so that one really has a comfortable feeling of having the right thing at the right moment. For so accustomed have we all become to the guest-towel, one really feels affronted if offered a large towel when the occasion demands a small one. Preparedness again!

The towel at the left was made of fine huckaback 16 inches wide, and measured, when finished, 25 inches, and although many of the small towels are embroidered in color, this one is all white. The effective use of eyelets combined with solid embroidery makes the design one of unusual popularity.

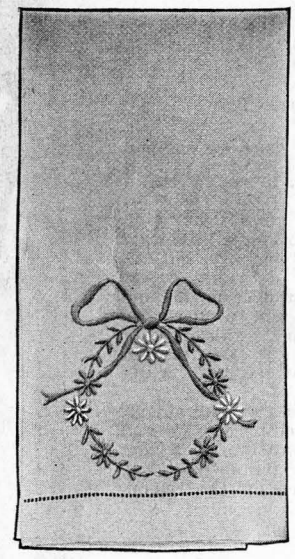
A striking feature of this towel is the scallop. Starting in a large free size, it shrinks to a tiny one, scarcely more than an excuse, and then recovers itself only to stretch out to double its original size. It is an easy scallop to buttonhole, and looks well when the towel hangs widespread.

OF course colors are popular in guest-towels. Why shouldn't they be? It is only human nature to insist upon having the thing that presents difficulties. No one enjoys being told that they cannot have pretty things. So, regardless of warnings about dyeing difficulties, we continue to have what we want; among other things colored embroidery and much of it.

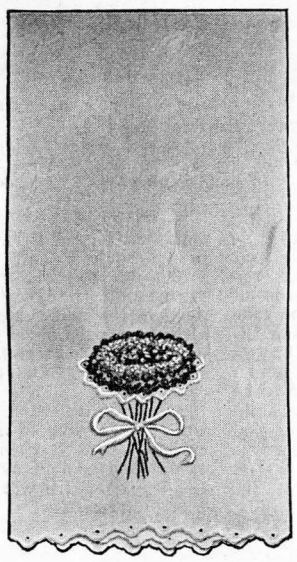
The hemstitched towel at the right, a finished towel 15 by 24 inches, has a daintily colored wreath of pink, blue, lavender, and yellow flowers. The leaves and stems are in a soft shade of green, and the bow is blue. The embroidery is all solid and well padded.

A single letter one and one-half inches high could be placed in this wreath, and would be worked in satin-stitch. It should be white, in order that it may not spoil the effect of the colors.

This design should be well padded and worked straight across with smooth stitches. Two or three threads of stranded cotton are used.



No. 16-9-40. In Colors



No. 16-9-41. Nosegay Towel

By Carol Cox

No. 16-9-40. *Size*, 15 x 24 *inches*. Design and one Script letter stamped on a hemstitched pure linen huckaback towel, 60 cents. Cotton for working, 18 cents extra; silk for working, 30 cents extra. Perforated stamping pattern, design and one letter, 15 cents.

No. 16-9-41. *Size*, 16 x 25 *inches*. Design stamped on fine quality imported pure linen huckaback, 50 cents. Cotton for working, 24 cents extra; silk for working, 55 cents extra. Perforated stamping pattern, 25 cents. Stamping paste, with directions, 10 and 25 cents a box.

A diagram showing how to place the colors will be sent with each pattern of the two numbers.

FOR sheer frivolity masquerading as perfect primness, nothing could be more charming than the reproduction of an old-fashioned nosegay quaintly collared with a lace frill, as it is seen on No. 16-9-41.

The flowers are pink, lavender, and blue; each tiny flower with a yellow French knot centre. Some of them are worked solid, taking the stitches from the centre to the tip of the leaf, and where they are too tiny for that, the petals are French knots. The tiny green leaves are solid, too.

The white lace collar is represented by buttonholed scallops with a small eyelet just inside each scallop. The green stems are tied with a bow of blue.

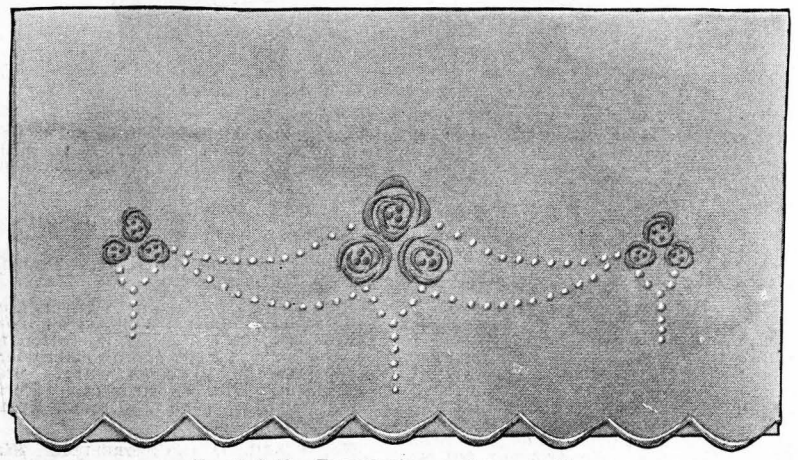
On the ends of the towel are white scallops to match the lace, and the effect of the whole is that of utmost daintiness and youth.

Very small scallops are much seen on guest-towels and really are not as difficult as they look, if care is taken to keep the stitches straight and parallel, not slanting at all at joinings.

QUITE conventional in character, yet full of individuality, the design at the right is embroidered in pink and white. Two shades of pink allow the flower centres to be made a shade darker than the petals.

All of the design is padded and worked solid. For a good uniform effect the round spots should all be worked in one direction.

Here again the scallop is a bold, free swinging curve, that is easy to manage, and affords plenty of room for good padding. Much of the general charm of a towel depends upon a very smooth, well-finished edge. Some workers are better satisfied to work across the buttonholing a second time after cutting out. To do this properly a fine thread should be used, and the buttonhole-stitch is taken into the purling only. To carry a bit of the color into the edge, an outline of pink in the lighter shade is worked close to the inner edge of the scallops. This line always helps to give scallops an evener appearance, as well as an attractive finish.



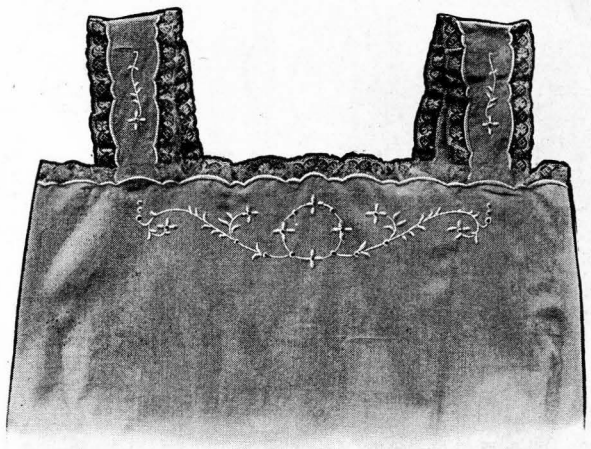
No. 16-9-42. Embroidered in Pink and White

By Eleanor M. Harris

Size, 16 x 25 *inches*. Design stamped on fine quality imported pure linen huckaback, 50 cents. Cotton for working, 18 cents extra; silk for working, 50 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

Work commenced on any one piece, 75 cents additional.

Chemise and Camisole as Related to the Lingerie Blouse



No. 16-9-43. Embroidered Shoulder Straps are a New Feature of the Chemise

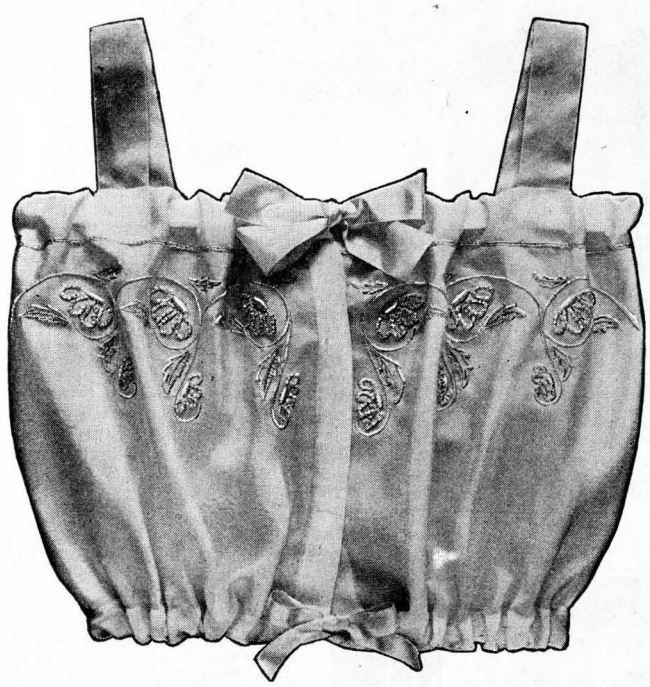
Design stamped on nainsook, an exceptionally good quality, $1.00. White cotton for working, 18 cents extra. Valenciennes lace for trimming, 40 cents extra. Perforated stamping pattern, 45 cents. Transfer pattern not supplied.
Stamping paste, with directions, 10 and 25 cents a box.

THIN dresses are a necessity in these days which means that chemise and camisole must be the acme of modesty and dainty charm. If a transparent waist reveals two or three outlines which sag toward the shoulder, or if a round neck and a square one are veiled under the silk or linen waist, then the whole impression is one of disorder.

This chemise is planned on the simple, graceful lines which are essential to beauty. Notice particularly that the straps, with that new touch of embroidery, are wide enough to hide all the other straps beneath. The lace which is whipped on under the buttonholing softens the contour of the scallops so that no harsh outline is visible. At the lower edge the garment is finished with a scallop to match the top.

For the camisole, silk muslin or crêpe de Chine may be used. The pattern of the embroidery is unusual and most delightful. It has also the added merit of ease of execution. The graceful flowers are developed in pink French knots. The flower centres, which are satin-stitch, and the shaded half of the leaves (in seed-stitch) are worked in blue. The other half of the leaves and the fine swinging curves of the stems are made in outline-stitch with white. A line of blue chain-stitch defines the hem at the top and bottom of the garment. Pink satin ribbon forms both the drawstring and the shoulder straps.

These garments can be worn under the sheerest waist. They are just the solution every woman wants to the problem of what she shall wear for summer undergarments or under the dainty, diaphanous party or dancing frock.



No. 16-9-44. A Camisole of Crêpe de Chine Embroidered in Simple Stitchery

Design stamped on white crêpe de Chine, $1.25; on white silk muslin, 50 cents. Fibre silk for working, 40 cents extra. Perforated stamping pattern, 30 cents. Transfer pattern, 15 cents.
Work commenced on any one piece, 75 cents additional.

Patchwork Counterpanes

ILLUSTRATIONS ON PAGE 5

No. 16-9-1. A Monogram in Patchwork for a Counterpane. Monogram stamped on unbleached cotton sheeting, 67 x 99 inches, pink and green chambray, not stamped for patches, and a brown paper pattern for cutting the sections, $3.00. Cotton for working, 20 cents extra. Lace for edge, 1½ inches wide, $2.00 extra.

No. 16-9-2. Counterpane. *Size*, 83 x 92 *inches when finished.* Design and scalloped edge stamped on unbleached cotton sheeting, and design for patches stamped on pink and green chambray, $2.25. Couching floss and cottons for working, 70 cents extra.

Work commenced on any one piece, 75 cents additional.

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Silk Poplin $5.98

R 30—Strikingly smart dress of soft, lustrous silk poplin. Body of waist is of handsome shadow lace, draped in loose kimono style, over net foundation. Slashed bodice and suspender straps of silk poplin. Flare skirt with perfect-fitting yoke top. Visible front fastening. Colors: Black, Gray, Copenhagen Blue or Navy. Sizes: 32-44 Bust, also 14-18 years $5.98

Tussah Silk $2.98

R 31—Stunning Fifth Avenue dress of brocaded Tussah Silk. Prettily gathered blouse with smart vest of white Bengaline silk. Collar and cuffs of shadow lace. Corded shirrings and narrow frill trim skirt. Colors: Black, Navy, Copenhagen or Green. Sizes: 32-44 Bust, also Misses 14-18 years . . . $2.98

Sport Coat $3.98

R 32—Jaunty street or sport coat of excellent, warm fancy woven blanket cloth. Cut on full flaring lines, with raglan sleeves and regulation notched collar. Two slot pockets. Colors: Blue and White, or Black and White. Sizes: 32-44 Bust, also 14-18 years, $3.98

Plaid Voile 98c

R 35—Fascinating blouse of novelty plaid voile with dainty sailor collar. Wide gathered ruffles trim fronts. Visible front fastening. White with Rose or Blue plaid. Sizes: 32-44 Bust . . . 98c

R 36—Charming dress blouse of handsome white shadow lace and soft lustrous crepe-de-chine. Gathered fronts of crepe-de-chine edged with lace insertion in Cluny design. Visible front fastening. Colors: White, Pink or Yellow. Sizes: 32-44 Bust . . 98c **Crepe DeChine**

R 33—**Kimono** 98c

Made of hand-embroidered Tokio crepe. Neck and sleeves finished with embroidered scalloping. Full accordion plaited skirt, shirred on elastic at waist. Sizes: 34-44 Bust. Colors: Rose or Lavender 98c

Cap & Apron 25c

R 34—Cover-all apron and dust cap of excellent striped percale. Buttons at neck and ties at waist. Assorted stripes 25c

House Dress 59c

R 37—Smart House Dress of novelty figured Print cloth. Pointed collar, deep yoke and cuffs, piped with white. Wide circular Skirt with deep yoke piped with white. Colors: Gray or Blue figures 59c

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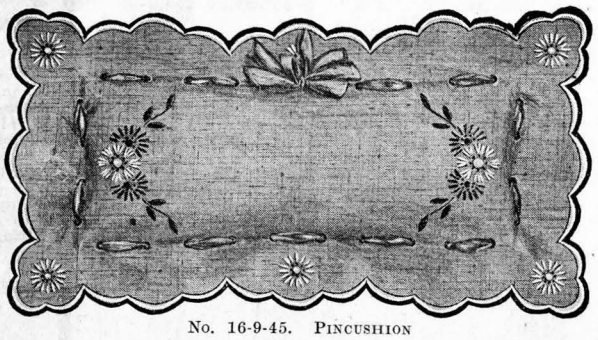
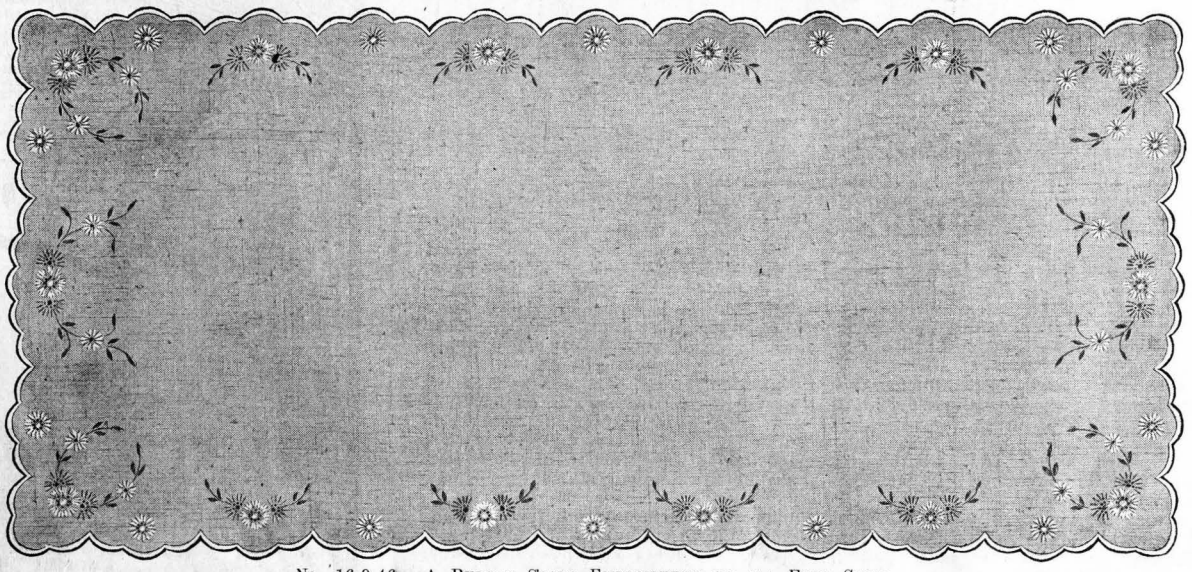


No. 16-9-45. PINCUSHION

Design stamped on ivory-white linen, 35 cents. Cotton for working, 35 cents extra; silk for working, 60 cents extra. White muslin-covered mount, 4½ x 12 inches, 30 cents. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.



No. 16-9-46. A BUREAU SCARF EMBROIDERED ON ALL FOUR SIDES

Size, 20 x 42 inches. Design stamped on ivory-white linen, 85 cents. Cotton for working, 50 cents extra; silk for working, $1.20 extra. Perforated stamping pattern, 50 cents. No transfer pattern.
Work commenced on any one piece, 75 cents additional.

THE prettiest things are, after all, the simplest. On this page is a bedroom-set which surely proves the fact. These embroideries are lovely in a quiet sunlit room. If you have a room which is without much sun, you will find that the softly glowing ivory tone of the linen brings with it almost the effect of warm light. The material, beside its charm of texture, is very satisfactory to work upon and to launder.

The embroidery is in the new single stitch. The needle, threaded with a single strand of coarse cotton, comes up at the one end of the stamping, goes down at the other end, and a petal of the flower is done. It is simple, quickly accomplished and extremely effective. In this pattern the large central flower is pink, the smaller ones at the side, blue. Yellow French knots surround the satin-stitch centres of all the flowers. The stems are outlined in green, and four stitches in the same color form the leaves. An outline in green also follows the inner line of the white buttonholing which forms the edge of the pieces.

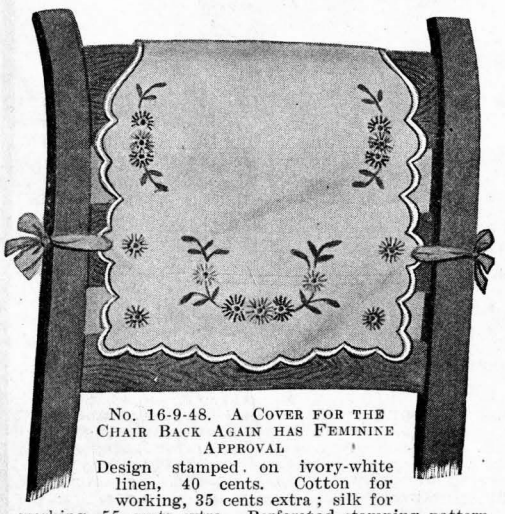
The pincushion-cover is in two parts. The under one is hemmed and furnished with eyelets by which to lace it with ribbon to the upper piece. This embroidered upper part is clearly shown in the illustration. It is a foot long and four and one-half inches wide. The bureau-scarf is forty-two inches long and twenty inches wide. The centre is left entirely free from stitchery, so that there is ample room for placing toilet furnishings.

The powder-can case may be finished at the bottom with a line of buttonholing, or it may be finished with an oval piece of linen, which makes a base to prevent the can from slipping through the case.

The remaining piece in this set is a chair-back, which, when finished, is about a foot square.

No. 16-9-47. AN EMBROIDERED COVER MAKES THE POWDER-CAN PRESENTABLE

Design stamped on ivory-white linen, 20 cents. Cotton for working, 25 cents extra; silk for working, 25 cents extra. Perforated stamping pattern, 15 cents. No transfer pattern.



No. 16-9-48. A COVER FOR THE CHAIR BACK AGAIN HAS FEMININE APPROVAL

Design stamped on ivory-white linen, 40 cents. Cotton for working, 35 cents extra; silk for working, 55 cents extra. Perforated stamping pattern, 35 cents. Transfer pattern, 15 cents.

These chair-backs are being revived to the delight of women who care at the same time to protect their furniture and to add a distinctive touch of beauty to a room.

Neckwear

ILLUSTRATIONS ON PAGE 12

No. 16-9-24. COLLAR AND VEST. *Neck measure, 16 inches.* Design stamped on Persian lawn, 35 cents; on white crêpe de Chine, $1.00. Cotton for working, 6 cents extra. Valenciennes lace for edge, 15 cents extra. Perforated stamping pattern, 30 cents. Transfer pattern, 15 cents.

No. 16-9-25. SAILOR COLLAR. *Neck measure, 20 inches.* Design stamped on Persian lawn, 25 cents. Cotton for working, 6 cents extra. Valenciennes insertion for edge, 20 cents extra. Perforated stamping pattern, 20 cents. Transfer pattern, 10 cents.

No. 16-9-26. COLLAR AND VEST. *Neck measure, 14 inches.* Design stamped on paper, and wash blonde net, not stamped, for collar and vest, 45 cents; or design stamped on Persian lawn, 35 cents. Cotton for working, 6 cents extra. Valenciennes lace for edge, 25 cents extra. Perforated stamping pattern, 30 cents. Transfer pattern, 15 cents.

No. 16-9-27. COLLAR. *Neck measure, 18 inches.* Design stamped on Persian lawn, 25 cents. Cotton for working, 9 cents extra. Valenciennes lace and insertion, 45 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

No. 16-9-28. COLLAR WITH CROCHET BEADING. *Neck measure, 20 inches.* Design stamped on Persian lawn. 30 cents. Cotton for working, 3 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents. Mercerized crochet cotton (hard twist), one ball No. 60, and a steel crochet-hook No. 11, 22 cents.

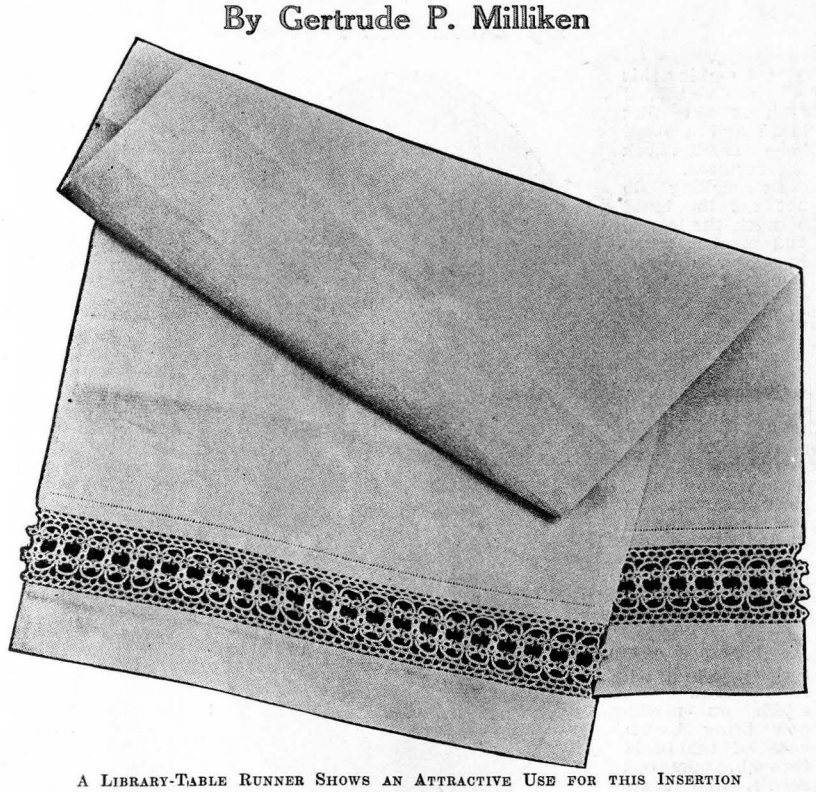
No. 16-9-29. COLLAR. *Neck measure, 24 inches.* Design stamped on Persian lawn and outline for cutting stamped on white wash blonde net, 35 cents. Cotton for working, 6 cents extra. German Valenciennes lace for edge, 25 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

Stamping paste, with directions, 10 and 25 cents a box.

Buy advertised goods. Those advertised in THE PRISCILLA are reliable.

A Wide Tatted Insertion

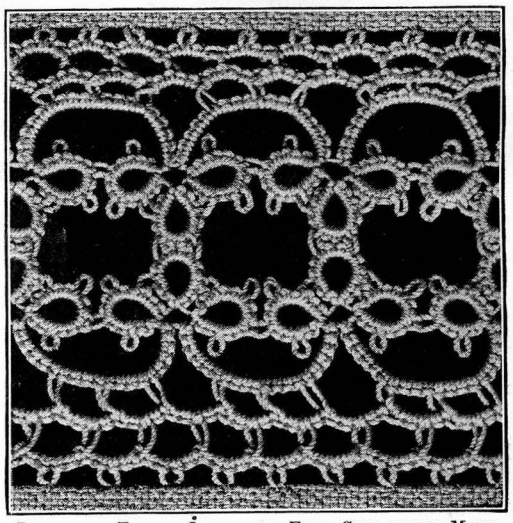
By Gertrude P. Milliken



A Library-Table Runner Shows an Attractive Use for this Insertion

THE size and texture of thread used for this insertion will vary its width and make it adaptable to different materials and uses.

DIRECTIONS. *1st row*—Clover-leaf (c l), 1st ring (r), 4 picot (p) separated (sep) by 3 d s, close; 2d r, 3 d s, join to last p of previous r, 3 p sep by 3 d s, close; 3d r like 2d r; chain (ch) 6 d s, 3 p sep by 4 d s, 6 d s. Repeat c l and ch, joining c l as shown in illustration. *2d row* — Like 1st row, joining the 2d and 3d p's of 2d r of c l to corresponding p's in 1st row. *3d row*—Draw thread through 1st p of 1st ch of 2d row, tie on ball thread; ch 2 d s, p, 2 d s, join to next p of ch with shuttle thread. Repeat ch, joining in every p. *4th row*—Like 3d row, joining ch in every p of 3d row. Repeat 3d and 4th rows on other side of insertion.



Detail of Tatted Insertion, Full Size, when Made with No. 20 Crochet Cotton

MATERIALS.—Pure white linen, medium quality, 36 inches wide, 75 cents a yard; 45 inches wide, $1.00 a yard. Ivory-white linen, 18 inches wide, 40 cents a yard. White mercerized cotton for tatting (7-10 oz. ball), Nos. 5 and 10, 18 cents a ball; two balls for 35 cents. Nos. 20, 30, 40, 50, and 60, 23 cents a ball; two balls for 45 cents. Nos. 70, 80, and 100, 28 cents a ball; two balls for 55 cents.

TATTING SHUTTLES.—Bone, 10 cents each; black rubber, 15 cents each; nickel-plated with steel hook attachment, sizes 12, 13, and 14, 50 cents each.

Cipher Marking

[CONCLUDED FROM PAGE 11]

Here are the methods of developing a cipher:

METHOD 1. (Name). Use the whole name, either the Christian name or surname. Figures 1, 8, 9, 12, and 13 illustrate this method.

Figure 3 is a surname, see if you can puzzle it out. The owner has carried that bag many thousands of miles. In crowded stations she has found the cipher a great convenience. She carries with her a little card on which is a replica of the design and gives this card to a porter.

METHOD II. (Rebus). Utilize some meaning in the name.

Figure 7 is a cipher for Ann Amelia Bird.

Figure 17 is a cipher used by one of the pottery decorators at the Sevres factory. His name is Renard, the French word for fox.

METHOD III (Initial). Alter the forms of initials or place them in unusual positions.

Figure 5 was used by a bride to mark her linen. E and S were the initials of her maiden name. By clever management of forms, the designer made a cipher which, when turned upside down, made a passable M, the initial which she acquired at her marriage.

METHOD IV (Symbol). This method has been splendidly developed among the Camp Fire Girls. The symbol may have a secret meaning, it may symbolize some hobby of the owner. One woman who loves the water uses a tiny boat with one graceful sail as her mark. Another who loves the woods uses a conventionalized pine tree.

ILLUSTRATIONS ON PAGE 11

Design and perforated pattern of cipher, developed by any one of the four methods described in this article, — Name, Rebus, Initial, or Symbol, — any size up to 2 inches in height, $1.00 each; 25 cents extra for each additional inch. Stamping paste, with directions, 10 and 25 cents a box.

NOTE. — When ordering please state the method you wish the designer to use.

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Hat No. H53 The sailor HAT here shown is one of the most popular new models, measuring 15 in. in diameter. Made of rich, erect pile silk velvet shirred on slightly full. Crown is covered smooth and trimmed with two bands of the new Faille ribbed all-silk ribbon, finished with tiny bows. Trimmed, side front, with genuine ostrich feathers and silver white bristle aigrettes. Lined with black silk mull. Colors: black, navy, brown or dark green. Price, delivered free, only $1.98

Coat $6.95

Coat—With New Two-Way Fur Collar No. H52

Charming and graceful model made of all wool velour—one of the warmest and best wearing materials on the market; cut on long straight lines flaring very full at bottom. Fullness held in at the waistline by wide belt of self material which is trimmed with buttons; two large patch pockets; stylish collar of beautiful genuine Moufion fur; new two-way collar which may be worn as shown in illustration or buttoned up close to the neck. This is an exceedingly stylish coat and is unusually warm. Sizes: 32 to 46 in. bust measure. Colors: brown, green or black. $6.95
Price, delivered free - -

FUR Scarf Only $2.89

Fur No. H54

Special bargain. Beautiful white, lustrous Iceland Fox Scarf, 44 inches long. Full animal fashion, head, tail and tabs. Scarf closes by snapping mouth over body. Biggest, handsomest scarf ever offered at such a sensational bargain price.
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All-Wool Poplin Suit No. H51

A strictly man tailored suit of all wool poplin. Youthful lines are emphasized by long flaring peplum joined to coat with novelty shaped belt crossing in back; straps trimmed with velvet buttons outline handy pockets. Collar of genuine silk Paon velvet. Tailored sleeves have turn-back cuffs of Paon velvet set off with velvet covered buttons. Coat lined with guaranteed satin. Skirt strictly tailored with hip panels forming narrow belt at back from which skirt is shirred quite full giving graceful effect at bottom; closes invisibly over left hip; high waistline and inner belt. Bust measure 32 to 46 in.; sweep of skirt 78 in. Colors: black, brown or navy. $10.98
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Also Blue-jay Bunion Plasters

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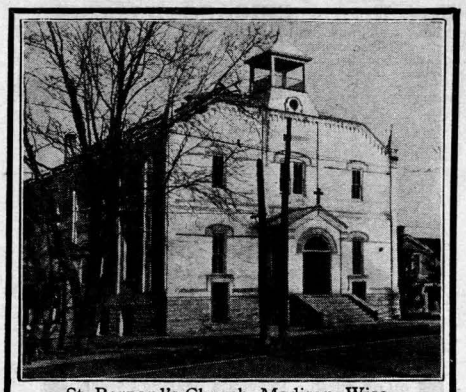

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ADELINE CORDET

200 No. 10th St., St. Louis, Mo.

Crocheted Shower Necktie

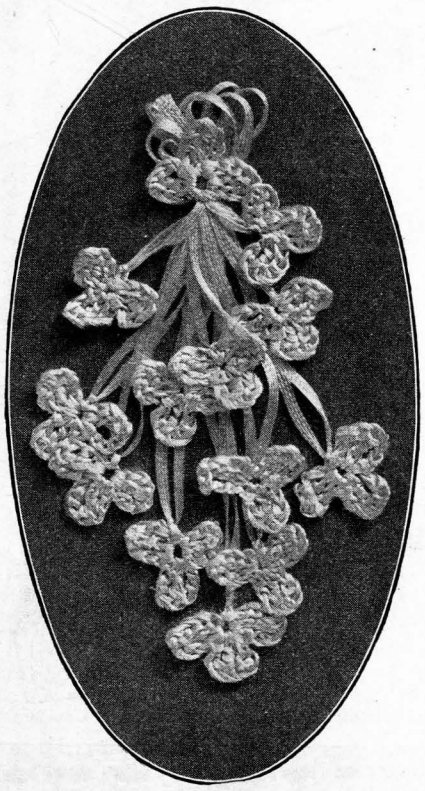
By Emmeline Rearick

FOR making this tie, one bolt of pink or blue filet braid and a small bone crochet-hook are required.

In making do not cut the braid between the leaves, and crochet loosely. For explanation of crochet stitches, see page 24.

Measure six inches from end of braid and begin work at this point; wind braid four times around a small pencil, fasten roll thus formed with a sl st; for each section of the clover-leaf ch 3, one d t in roll close to ch; ch 3 and fasten in roll with a sl st; make three of these sections for the leaf; fasten last section securely in roll; draw out stitch on needle and bring both ends of the braid through, take out needle, and draw braid snugly.

Measure ten inches from the first leaf before beginning the second — there are twelve leaves in the "shower" scattered at irregular intervals along the bolt of braid; make the spaces between remaining leaves more than six or less than ten inches. At the extreme end of the bolt make one leaf which is to be detached.



No. 16-9-49. MADE OF FILET BRAID

In looping the braid arrange with the longest stems at the back of the bunch — each leaf has two stems of the braid; allow an inch of loops to extend above the top where the bunch is to be tied; sew detached leaf over tie on jabot where it forms a brooch.

MATERIALS. — One bolt pink or blue filet braid and a bone crochet-hook, 25 cents.

Any one wishing to make several gifts to young girls will find that these ties can be made very quickly and they are, of course, inexpensive and attractive.

Bags and Table Mats

[CONCLUDED FROM PAGE 10]

been found that common corrugated cardboard is one of the best possible non-conductors of heat, and these covers are planned for use over mats which can be cut from pieces of board to be had in almost any home. The covers slip on just as for asbestos mats, and the only extra work is that of covering the board with white cloth or paper.

Crocheted Cover No. 16-9-23

MATERIALS. — One ball crochet cotton No. 5, steel hook No. 9, an 8½-inch asbestos mat.

Chain 5, join in ring (r), ch 4. *1st row*—t in r, (ch 1, t in r) 14 times, ch 1, join to 3d st of 4 ch, ch 5. *2d row*—t over 1 ch (ch 2, t over 1 ch) 14 times, ch 2, join to 3d st of 5 ch, ch 3. *3d row* — Take up back half only of st forming top of trebles, and the ch st at left of solid sections, t in next ch st, (ch 2, t in t, t in next ch st) 15 times, ch 2, join, ch 3. *4th row*—t in t, t in next st (ch 2, 2 t in 2 t, t in next st) 15 times, ch 2, join, ch 3. Continue in this manner for 6 more rows, increasing with an extra t in each solid section until there are 9 t in each section, which should occur in the 10th row. *11th row*—ch 3 for 1st t, 7 t in 7 t, (ch 2, t over 2 ch, ch 2, 8 t in 8 t) 15 times. Continue to decrease the solid sections by 1 t and increase with 1 mesh in each of the next 7 rows, until in the 18th row of mat, there is only 1 t in solid sections and 9 meshes between.

19th row—sl st in 1st mesh (ch 5, skip 1 mesh, d in next mesh), repeat around, join, sl st to centre of 1st mesh, ch 6. *20th row*—t in next mesh, (ch 3, t) in each mesh, ch 3, join to 3d st of 6 ch, sl st to centre of mesh, ch 6. *21st and 22d rows* — Like 20th row. *23d row*—2 d in each sp, join, fasten thread.

EDGE.—Fasten thread in centre of a mesh of 18th row, ch 1, * (2 t, p of 4 ch caught back, 2 t) in next mesh, d in next mesh, repeat from * around, fasten thread.

When complete the cover can be slipped over asbestos mat.

Gifts for Housewives

ILLUSTRATIONS ON PAGE 10

No. 16-9-17. LAUNDRY BAG. *Size*, 21 x 30 *inches when finished*. Design stamped on linen-finish cotton, and a black and white block pattern of design for crochet, 65 cents. White embroidery cotton, 12 cents extra. Mercerized crochet cotton (hard twist) No. 40, one ball, and a steel crochet-hook No. 11, 22 cents extra. Perforated stamping pattern, 35 cents. No transfer pattern.

No. 16-9-18. HANDKERCHIEF BAG. *Size*, 12 x 14 *inches when finished*. Design stamped on linen-finish cotton, and a black and white block pattern of design for crochet, 30 cents. White embroidery cotton, 6 cents extra. Mercerized crochet cotton (hard twist) No. 40, one ball, and a steel crochet-hook No. 11, 22 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

No. 16-9-19. SLIPPER BAG. Design stamped on linen-finish cotton, and a black and white block pattern of design for crochet, 30 cents. White embroidery cotton, 6 cents extra. Mercerized crochet cotton (hard twist) No. 40, and a steel crochet-hook No. 11, 22 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

Nos. 16-9-17, 16-9-18, AND 16-9-19. Black and white block patterns, set of three designs, 10 cents.

No. 16-9-20. BRAIDED TABLE MATS. Round white stay-cord, one large ball, 45 cents.

No. 16-9-21. HOT PLATE MAT. *Size*, 10½ *inches*. Design stamped on white linen, 40 cents. Cotton for working, 15 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 15 cents.

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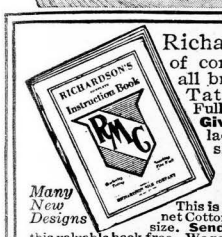

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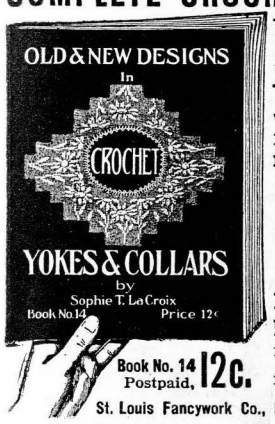

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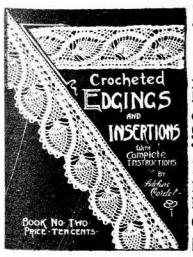

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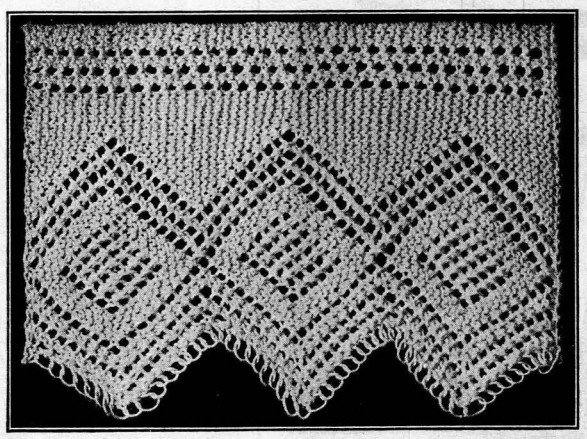

A Good Edge for a Bedspread

ABBREVIATIONS. — *Knit* (k); *narrow* (n); *over* (o); *slip* (sl); *stitch* (st); *stitches* (sts).

EDGE.—Cast on 35 sts, k across plain. *1st row*—K 2, (n, o) 3 times, k 13, (n, o) 3 times, (k 1, o, n) twice, o, k 2. *2d row*—O, n, k the rest plain. All even rows the same. *3d row*—K 20, (n, o) 3 times, k 3, o, n, k 1, o, n, o, k 2. *5th row*—K 2, (n, o) 3 times, k 11, (n, o) 3 times, k 5, o, n, k 1, o, n, o, k 2. *7th row*—K 18, (n, o) 3 times, k 7, o, n, k 1, o, n, o, k 2. *9th row*—K 2, (n, o) 3 times, k 9, (n, o) 3 times, k 3, n, o, k 4, o, n, k 1, o, n, o, k 2. *11th row*—K 16, (n, o) 3 times, k 3, n, o, k 1, o, n, k 3, o, n, k 1, o, n, o, k 2. *13th row*—K 2, (n, o) 3 times, k 7, (n, o) 3 times, k 3, (n, o) twice, k 1, o, n, k 3, o, n, k 1, o, n, o, k 2. *15th row*—K 14, (n, o) 3 times, k 3, (n, o) 3 times, k 1, o, n, k 3, o, n, k 1, o, n, o, k 2. *17th row*—K 2, (n, o) 3 times, k 5, (n, o) 3 times, k 3, (n, o) 4 times, k 1, o, n, k 3, o, n, k 1, o, n, o, k 2. *19th row*—K 12, (n, o) 3 times, k 3, (n, o) 5 times, k 3, n, o, k 1, o, n, k 3, (o, n) 3 times, k 12. *21st row*—K 2, (n, o) 3 times, k 6, (o, n) 3 times, k 3, (n, o) 3 times, k 6, (o, n) 3 times, k 2. *23d row*—K 15, (o, n) 3 times, k 2, (n, o) 4 times, k 3, (n, o) 3 times, k 15. *25th row*—K 2, (n, o) 3 times, k 8, (o, n) 3 times, k 2, (n, o) 3 times, k 3, (n, o) 3 times, k 8, (o, n) 3 times, k 2. *27th row*—K 17, (o, n) 3 times, k 2, (n o) twice, k 3, (n, o) 3 times, k 17. *29th row*—K 2, (n, o) 3 times, k 10, (o, n) 3 times, k 2, n, o, k 3, (n, o) 3 times, k 10, (o, n) 3 times, k 2. *31st row*—K 10, (o, n) 3 times, k 5, (n, o) 3 times, k 19. *33d row*—K 2, (n, o) 3 times, k 12, (o, n) 3 times, k 3, (n, o) 3 times, k 2. *35th row*—K 21, (o, n) 3 times, k 1, (n, o) 3 times, k 21. *37th row*—K 2, (n, o) 3 times, k 14, (o, n) twice, o, sl 1, n, pass slipped st over, o, n, (n, o) twice, k 14, (o, n) 3 times, k 2. *39th row*—K 23, o, n, o, sl 1, n, pass slipped st over, (o, n) twice, o, k 23. *40th row*—K plain. Repeat from 1st row. A soft twist cotton is desirable for bedspreads.

INSERTION. — Cast on 55 sts, k across plain. *1st row*—K 2, (n, o) 3 times, k 13, (n, o) 3 times, k 1, (o, n) 3 times, k 13, (o, n) 3 times, k 2. *2d row*—K plain. All even rows the same. *3d row*—K 20, (n, o) 3 times, k 3, (o, n) 3 times, k 20. *5th row*—K 2, (n, o) 3 times, k 11, (n, o) 3 times, k 5, (o, n) 3 times, k 11, (o, n) 3 times, k 2. *7th row*—K 18, (n, o) 3 times, k 7, (o, n) 3 times, k 18. *9th row*—K 2, (n, o) 3 times, k 9, (n, o) 3 times, k 3, n, o, k 4, (o, n) 3 times, k 9, (o, n) 3 times, k 2. *11th row*—K 16, (n, o) 3 times, k 3, n, o, k 1, o, n, k 3, (o, n) 3 times, k 16. *13th row*—K 2, (n, o) 3 times, k 7, (n, o) 3 times, k 3, (n, o) twice, k 1, o, n, k 3, (o, n) 3 times, k 7, (o, n) 3 times, k 2. *15th row*—K 14, (n, o) 3 times, k 3, (n, o) 3 times, k 1, o, n, k 3, (o, n) 3 times, k 14. *17th row*—K 2, (n, o) 3 times, k 5, (n, o) 3 times, k 3, (n, o) 4 times, k 1, o, n, k 3, (o, n) 3 times, k 5, (o, n) 3 times, k 2. *19th row*—K 12, (n, o) 3 times, k 3, (n, o) 5 times, k

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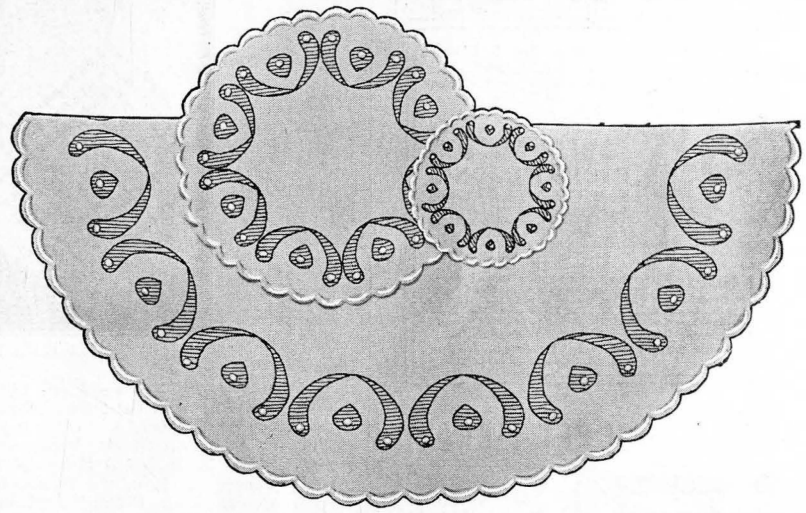
Black and White Embroideries for the Luncheon Table

By Bertha Gray Haynes



No. 16-9-50. Luncheon Set Embroidered In Black and White

Centrepiece. *Size, 26-inch.* Stamped white linen, 70 cents. Cotton for working, 27 cents extra; silk for working, $1.10 extra. Perforated stamping pattern, 45 cents. Transfer pattern, 15 cents.

Doilies. *Size, 10-inch.* Stamped white linen, six doilies, $1.10. Cotton for working, 70 cents extra; silk for working, $2.90 extra. *Size, 5-inch.* Stamped white linen, six doilies, 50 cents. Cotton for working, 30 cents extra; silk for working, $1.25 extra. *Perforated stamping patterns.* One 10-inch, 20 cents; one 5-inch, 10 cents. *Transfer patterns.* Two 10-inch, 15 cents; six 5-inch, 10 cents.

Stamping paste, with directions, 10 and 25 cents a box.

WITH the present popularity of black and white, this simple design should please even the most fastidious.

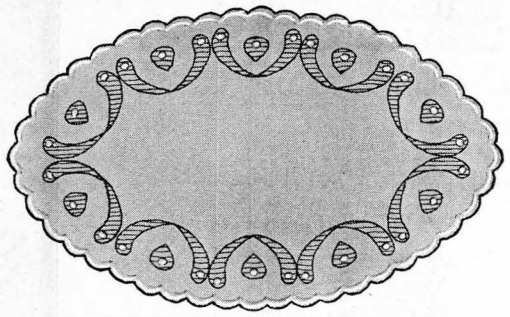
The set consists of a twenty-six-inch centrepiece; six ten-inch plate doilies, six five-inch tumbler doilies, and an oval piece ten by sixteen inches.

Most of the work is done in simple outline-stitch. Use the finest black silk or an embroidery cotton, taking one strand for all the parallel lines, and two strands to outline the motifs.

Pad the "eyes" quite heavily, as the beauty of the design lies in having them stand out well. Work with white in satin-stitch, slanting the stitches toward the centre of the doily. Use two or three strands to cover, then outline each "eye" with a double strand of the black.

A single row of chain-stitch around the edge makes padding enough, and after buttonholing with the white, the set is complete.

With very little work you have a very effective luncheon-set, which should appeal to the busy housewife, whose time for embroidery is limited, and who likes to keep up to date in her linens.



No. 16-9-51. Oval Doily To Match Set

Size, 10 x 16 inches. Design stamped on white linen, 30 cents. Cotton for working, 15 cents extra; silk for working, 60 cents extra. Perforated stamping pattern, 25 cents. Transfer pattern, 10 cents.

Work commenced, on any one piece, 75 cents additional.

Explanation of Crochet Stitches

CHAIN (ch). Make a slip knot on needle, draw thread through this loop. Again draw thread through this second loop and continue till ch is of length required.

SLIP STITCH (sl st). Put hook through work at st indicated in directions; draw thread through work and loop on needle at same time.

DOUBLE (d). Put hook through work, thread over hook and draw through, making two loops on needle; thread over again and draw through both loops.

HALF TREBLE (h t). Thread over needle, hook through work, thread over, and draw through, giving three sts on needle, thread over and draw through the three sts at once.

TREBLE (t). Thread over the needle, hook through work, thread over and draw through, giving three sts on needle, thread over, draw through two, over again and draw through remaining two.

DOUBLE TREBLE (d t). Thread over twice, hook through work, thread over and draw through, giving four sts on needle, * thread over and draw through two; repeat from * twice.

LONG TREBLE (l t). Thread over three times, hook through work, thread over and draw through, giving five sts on needle, thread over and work all off by twos.

PICOT (p). A p is formed on a ch by joining the last four sts (or any given number) in a ring by working a d in the fourth st, counting from hook. In making p on d around the edge of motifs, the d is worked in the top of the last d.

FILET CROCHET. Filet crochet consists of open meshes called spaces (sp) and solid meshes called blocks (bl). A sp consists of 2 t with 2 chain (ch) between; a bl consists of 4 t; two or more bl consist of 3 times the number of bl plus 1 t. When a bl comes over a sp work t in t, 2 t over ch of 2, t in t. A foundation ch must be 3 times the number of meshes in the first row plus 6 ch to turn and form the first sp, or plus 3 ch to form first t, t in ninth st from hook for first sp, or fourth st from hook for bl. Chain 5 to turn and form first sp in succeeding rows. When a row starts with a bl, 3 ch equal first t of bl.

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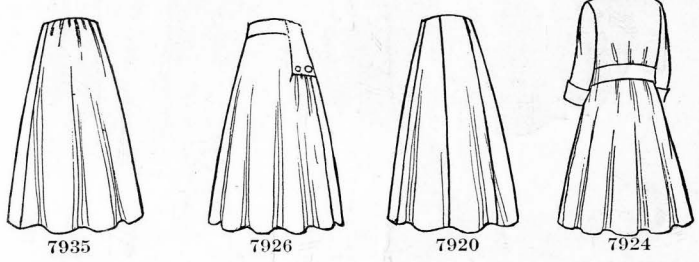

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7924

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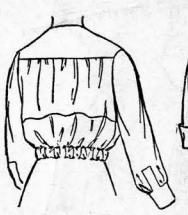

7925

7938

7938 7920 7925 7926 7919 7935

THIS season has given the practical shirt-waist a place of prominence that it deserves, and whether thick or thin, checked, striped, or dotted, they are for the most part of washable fabric and there is a wonderful variety on the market, but among them all the crêpe de Chine still figures prominently.

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Waist No. 7925 can be made of two colors; the lower portion below the embroidery could be of a shade to blend with the skirt, and the upper portion and sleeves of white.

Linen, crêpe de Chine and voile are all suitable for No. 7938 and 7919.

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Send for booklet fully describing the "EASY-ADJUSTED," or save time by sending now for this splendid Dress Form. Try it ten days. If you are not perfectly satisfied return at our expense and get your money back.

Easy-Adjusted Dress Form Co.
756 Bloomfield Ave., Nutley, N. J.

No matter how much over-developed or out of proportion a woman's bust may be, the

Ovida Reducing Brassiere

will quickly and comfortably bring it within lines that are at once stylish and symmetrical. AT ALL BETTER STORES, ASK YOUR DEALER. Insist on OVIDA. Illustrated booklet mailed free.
OVIDA CO., 12 W. 37th St., Dept. 11, New York City

1000 WOMEN WANTED
TO SELL NATIONAL DRESS GOODS

Silks, Velvets, Handkerchiefs, etc. The "NATIONAL" line is the best. Newest goods,—big assortments,—prompt deliveries. Our plan will appeal to you—WRITE TO-DAY.
National Dress Goods Co., 7 Beach St., New York

WOMEN WANTED TO MAKE $30 AND UP WEEKLY

Selling Women's apparel and Baer Patent Maternity Skirt. Best agent's proposition on the market, because women are bashful about buying at stores. Write at once; liberal terms; exclusive territory.
G. BAER, MFR., Dept. C., 512-Sixth Avenue, New York

Afternoon Dresses and House Garments for Misses and Small Women

For directions for ordering patterns, see page 27

7948

7944

7936

7936

7948

7923

7944

7942

AN overblouse is just suggested in No. 7936. Any medium-weight material is suitable for the skirt, and a soft thin fabric, such as crêpe for the waist. Collars and cuffs are very simply embroidered. The heavy portions are worked in unpadded satin-stitch, and the open squares that extend around the edge are in single stitch, each side of a square being formed by a single long stitch.

Perforated stamping pattern of embroidery design for collar and cuffs, 25 cents. Cotton for working, white or a desired color, 15 cents extra; silk for working, 50 cents extra.

Silk or serge is equally good for No. 7948. Made of checked serge with collars and cuffs of ivory-white cloth it would be charming.

Another attractive use for plaid material is illustrated in No. 7923.

No. 7944 would fulfil any apron requirements. Made of pink or blue chambray, bound and embroidered in white or in all white, it would please the most critical.

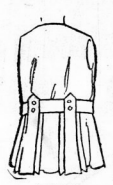
Embroidery design only, stamped on white lawn, 75 cents; on blue, pink, or tan chambray, 60 cents. Cotton for working, white or a desired color, 15 cents extra; silk for working, 50 cents extra. White bias tape for binding edges, 15 cents extra. Perforated stamping pattern of embroidery design, 35 cents. Transfer pattern, 15 cents.

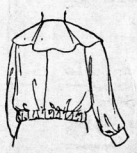
No. 7942 should be made of soft washable fabric, such as Pompadour challis, crêpe, or cashmere.

Cutting patterns of Nos. 7948 *and* 7923 *cut in sizes* 14 *to* 20 *years. Nos.* 7942 *and* 7944 *in one size only. No.* 7936, 36 *to* 42. *Price* 15 *cents each, except No.* 7944, *which is* 10 *cents.*

Street and House Garments for the Younger Children

HOW TO ORDER PATTERNS: — *Write name and address plainly, give number and size of each pattern you want and enclose proper amount of money. Send 2 cents extra and we will mail you a 16-page Fashion Book, showing over 150 new styles for Ladies, Misses, and Children, and containing many valuable dressmaking lessons. Address all orders to The Modern Priscilla, Boston, Mass.*





GARMENTS for small children should be of stout, serviceable material and simply made; No. 7915 is mannish enough to please a much older boy. Chinchilla cloth would be an excellent material for this garment. Melton cloth tailors nicely and an interlining of thin cotton flannel can be added for warmth, if necessary. This lining should be basted to the under side of the coat fabric after it is cut out and made up as one piece of material.

Zibeline, wool velour, velvet, or broadcloth are all suitable materials for a little girl's coat. No. 7927 is cut on simple, childish lines that make it suitable for play or street wear, depending entirely upon the material chosen.

Suitable for cotton or wool fabric is No. 7930. Heavy gingham or chambray make practical house dresses for winter, and there are also charming plaids and stripes in washable woolen fabrics.

No. 7917 illustrates a design that is even more simply made. Waist and skirt are cut in one as shown in the back view, and the belt is slipped through loops on either side.

There are many possibilities in No. 7940. The waist is entirely separate, as shown in the small drawing, and can be made entirely of chiffon for afternoon wear. Made of lawn it can be frequently laundered and always give an air of freshness to the dress, and again with sleeves of cloth like the skirt and only the vest of lawn, as illustrated, it would be an excellent school dress.

Nos. 7937 and 7933 are also charming models for school dresses, and are equally adaptable for cotton or wool fabrics.

Cutting patterns of Nos. 7933, 7940, *and* 7927 *are cut in sizes* 6 *to* 12 *years; No.* 7930, *sizes* 4 *to* 8; *No.* 7917, *sizes* 2 *to* 8; *No.* 7915, *sizes* 2 *to* 12; *and No.* 7937, *sizes* 8 *to* 14. *Price,* 15 *cents each, with the exception of Nos.* 7930 *and* 7917 *which are* 10 *cents each.*

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My $100,000 Style Book

This fall I offer a $100,000 Style Book to the half-million women who buy clothes from me. It pictures 1000 of the best fall styles, selected by 17 experts.

You never saw such a Style Book. I want you to have a copy. It shows

Suits—Coats—Dresses—Waists
Skirts—Hats—Furs—Shoes
Underwear—Children's Wear, etc.
Also 300 kinds of Piece Goods

The prices, I promise, will save you one-third. I know how to buy, and I buy for legions. And I sell to them all direct. Nowhere else can anyone find such service as I offer.

No Cash Orders
Credit Without Asking

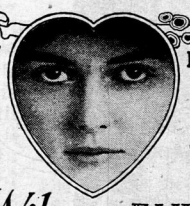
I will send with the Style Book a Credit Card, to show you have a charge account. No formalities, no references required. Order what you want. The bill will come divided into seven payments, 30 days apart. That will give you all winter to pay for fall clothes.

I ask you to accept this credit. No cash orders are wanted. My object is to help women dress better.

Goods are sent on approval, subject to return. Garments are fitted to your measure, and I guarantee the fit. I give you my personal service to make sure that you are pleased.

Ask for my wonderful Style Book, and see if we can't be friends. Simply send your name and address. The book is free. Write today.

Martha Lane Adams
3609 Mosprat Street, Chicago
(1078)



Freckles, Tan, Sunburn Removed or Money Refunded

These things ruin a woman's complexion—they can be removed from the most tender, delicate skin by the use of

Wilson's FAIRSKIN *Cream*

Send $1.00 for a Jar.

This cream removes freckles without injury, cleanses, nourishes, refreshes the skin. Send $1.00 for a jar; if it is not perfectly satisfactory we return your money.

Every woman should try Wilson's Fairskin Cream; it is wonderful; $1.00 by mail and your complexion worries are over. We recommend your using Wilson's Fairskin Powder, 50c box; Wilson's Fairskin Soap, 25c cake.

WILSON CREAM CO., Dept. 9-R, Charleston, S. C.

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Latest approved hints on care of hair, face, neck, arms. New free course of Beauty described. Complete line Toilet Articles. Latest styles curls, switches, transformations, wigs on approval. *No pay unless satisfied.* Superior quality triple switches permanently wavy human hair. 20 in., 2 1-4 oz., $1.97; 22 in., 2 1-2 oz., $2.97; 28 in., 3 1-2 oz., $5.97. All-around transformation, Natural Curly, $4.97. Send long sample of hair with order. Get Free Books today!

Paris Fashion Co., Dept. 99, 103 N. Wabash Ave., Chicago
Largest Mail Order Hair Merchants in the World

25 Linen Calling Cards 25c
50 for 40 cts. Old English or Script type. Latest style cards.
PARCEL POST PRESS, Dept. A2, Girard, Kansas

Two Very Attractive Bargains
—Hundreds of Others That Will Interest You

HERE we show only two of a great many remarkable offerings in our Fall Catalog and Buyer's Guide.

We show these to give you an idea of our prices and our styles. If you order one or both, and they do not satisfy you in every detail, we send your money back without a word of argument. That's our business rule in every transaction and in every department. *Read these descriptions:*

The dress shown here (No. 14-Z7048, 7050 and 7052) is a wonderfully clever model—suitable for many occasions—possessing the individuality sought for by particular women. This model is made of an excellent quality Nuns Veiling so popular this season, a wool and cotton mixture, closely woven with a lustrous surface. The waist is finished to give the effect of revers of self material at each side of the vest of brocaded silk. The chemisette and collar are of fine Oriental lace. The sleeves are shapely and of full length—joined with cording at the arm holes and show deep, pointed cuffs with turnovers of brocaded silk to match vest. Graceful, flaring peplum plaited over the hips is a stylish feature of the skirt, which is further ornamented by crosswise tucks at lower part. Its price seems remarkably low for a garment of such style and quality.

Dress of Nuns Veiling
14Z7048—Navy Blue
14Z7050—Brown
14Z7052—Black
Women's Sizes: Bust measure—34 to 46 inches. Skirt length—(Deep hem)—40 inches. *Mention Size Wanted.*
The Price is $8.98
We Pay All Transportation Charges.

THIS Beautiful Plaid Zibeline Coat is an up-to-date model, possessing the newest style features and faultlessly tailored throughout.

The Plaid Zibeline material is an all-wool fabric, woven with a nap surface in a tasteful, subdued plaid design. It is warm and serviceable as well as attractive in the extreme. Perfect freedom and comfort are provided by the new style, roomy sleeves, finished with fashionable, new bell-shaped cuffs. This model, cut on newest lines, is gracefully shaped to the waistline, below which it folds with the fashionable flare which is characteristic of the new season's styles. A belt effect extends across the front only and is stitched under pointed button-trimmed sections at each side. Truly, it is a coat for the woman who wishes the utmost in style, service and elegance at the smallest possible cost. Its price seems entirely incommensurate with its value.

Coat of Plaid Zibeline
10Z2178—Blue Effect
10Z2180—Grey Effect
10Z2182—Brown Effect
Bust measure—34 to 46 ins. Length in back—45 ins. *Mention Size Wanted.*
The Price is $10.98
We Pay All Transportation Charges

We will send either of these garments to you—all transportation charges prepaid. And remember that every garment is backed by the Montgomery Ward guarantee, which provides that it must be satisfactory to you or the full purchase price, together with carrying charges, will be returned. Order either of these garments by number.

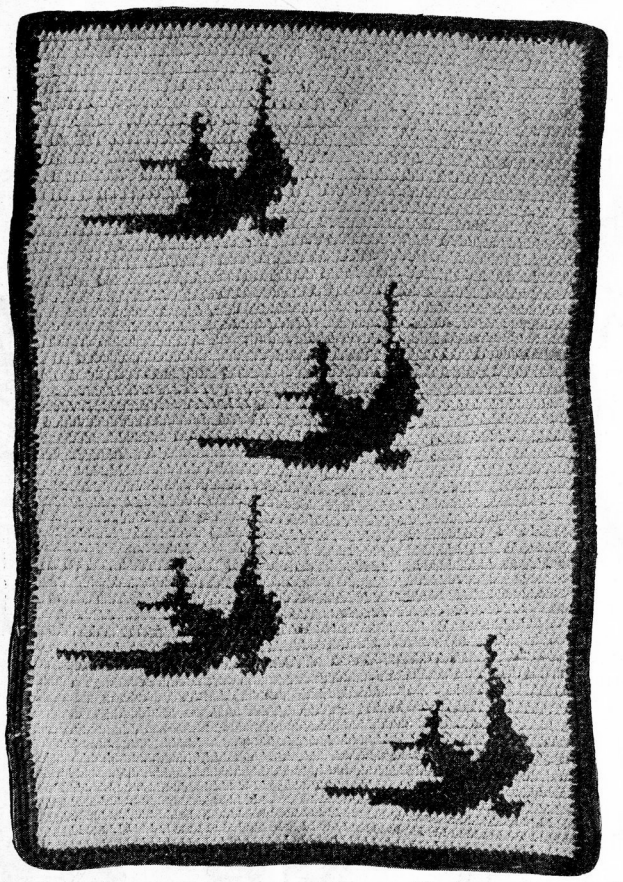
Order now—you run absolutely no risk. Money back if you're not fully satisfied.

Montgomery Ward & Co. Dept. AG42

New York Chicago Kansas City Fort Worth, Tex. Portland, Ore.
Write the House Most Convenient

The Old-Time Rag Rug

By Katherine Campion

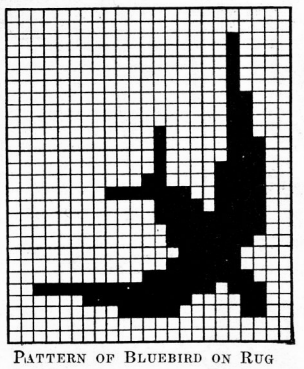


THIS CROCHETED BLUEBIRD RUG FOR THE BATHROOM WEARS AND LAUNDERS WELL

THE crochet rug as made to-day is a very attractive bit of furnishing, it is made in colorings to match the room its presence is to grace, and is, when properly made, a bit of fine, though homely hand-craft.

Almost any simple cross-stitch pattern may be used in making these rugs, an elaborate design will not prove a success, so it is not well to attempt any but the least intricate. New material may be used if desired, and this is sometimes necessary when a color scheme is to be adhered to. Old gingham, challis, or other dresses make up well when their coloring will admit of their use, and worn underwear and stockings are very desirable for this style of rug-making.

If new fabrics are used, the cheapest ginghams and seersuckers are the best to select, for their colors do not fade easily, and they are extremely durable. If they seem rather stiff and unmanageable it is well to wash them before using, though they do not require ironing. In tearing the strips, separate the fabric through the centre lengthwise, then, placing it end to end, sew the pieces together on the sewing-machine, then tear this long strip again in halves, lengthwise, and join crosswise, and so continue till the strips are but an inch in width. In cutting old stockings, underwear, dresses, and other garments, begin at the hems and cut round and round, thus avoiding any sewing.



PATTERN OF BLUEBIRD ON RUG

For the work, select a stout aluminum hook or a heavy amber or bone hook, not too coarse, however, for the work must be tightly done or the rug will not be satisfactory. Such a hook as would be used for a baby's afghan of heavy worsted will be just right.

In making the pictured rug, begin with a chain of sixty-eight stitches in the white, which is a cheap and coarse quality of unbleached muslin. Make five rows of this material in a simple double crochet-stitch. (Put hook through work, thread over hook and draw through, making two loops on needle; thread over again and draw through both loops.) Turn at the ends of rows with a chain of one. When working the sixth row make seven stitches of the white, then without breaking it off, begin with the color, in this case a deep blue gingham, costing five cents a yard, and holding the white thread under the blue, as a padding, make three blue stitches, then hold the blue thread underneath and make four white stitches, then in the same manner make eight blue stitches. Finish the row in white. The seventh row begins with forty-two white stitches, made over the blue thread which is carried along under the work, then the white is placed underneath and the blue brought forward and fourteen stitches made, two white stitches follow, then four blue, and the row is finished with the white.

In this manner the rug is worked back and forth, the design being worked in the blue thread exactly as described in the preceding rows. Any simple cross-stitch or filet design may be used in the same way, some judgment must of course be exercised in the counting of the stitches, as the pattern will not always work out exactly as it would in finer crocheting. But the idea is the same, and if one is careful, and the work is firmly and tightly done, a most satisfactory rug will be the result.

When finished a two-row border of the blue, which produced a very nice finish, was worked about the bluebird rug. In working the border, widen at the corners. Indian basket designs, worked round and round, are very pretty, and the coloring may be as brilliant and varied as any of the Western blankets and baskets which are so popular.

The double crochet-stitch in a round rug will produce quite a different effect from that produced in the pictured rug, and will resemble greatly the Indian basket work.

Be careful not to tear the rags too wide, one inch is the maximum width.

The Priscilla Junior Club

DEAR JUNIORS: Many of you have already stenciled pretty things for yourself and others, but some of you feel that you are not old enough to try, so I will tell you what little Evelena Wright of Missouri has done. She quaintly wrote: "I have stenciled a bedroom set with the flower-pot stencil which you sent me. I feel proud of myself to think that a ten-year-old girl could do that well."

One Junior wrote in June that she and her mother were about to start making their Christmas gifts. It was a wise plan, and we can well imagine the good time mother and little daughter had working together out under the trees perhaps; but now school will soon begin again and there will be only odd moments and half-hours for embroidery, crocheting, and stenciling.

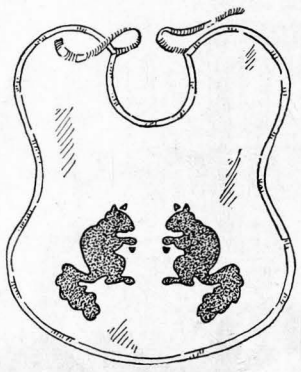
MODERN PRISCILLA *has a jolly, big club formed just to help the children keep happy and busy. Don't you want to belong to it?*

If you would like to form a small branch club with a few of your best friends, write to Aunt Priscilla, 85 Broad Street, Boston, Mass., and ask for particulars which she will gladly send you. The club is open to boys and girls not over sixteen years of age.

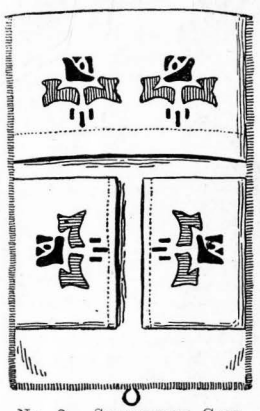
The little stencils which I designed especially for you can be used in many ways. Each member of the club has at least one stencil and many boys and girls have earned more. If you wish to earn some too, write to me and I will gladly tell you how. You know you can earn a set of oil paints, brushes, and thumb-tacks to use with the stencils.

DON'T you think that the squirrels make a cute decoration for Baby's crash bib? But they can be used on other things as well. A play-apron of chambray for an older child would be pretty with a row of squirrels or rabbits across the bottom, and one stenciled on the pocket. Both of these stencils would be good on bean-bags five inches square. Small Brother would be delighted with a set of bean-bags in different colors made from pieces which Mother will give you from her scrap-bag.

The bib may be cut by any pattern which will well cover the little dress front. This one was bound with folded bias binding which you can buy at any dry-goods store. Baste carefully, then stitch. Pieces of tape or a tiny button and thread loop may be used to fasten the bib about the neck.



No. 1. BABY'S BIB



No. 3. STATIONERY CASE

No. 2. BEAN BAG

Here are suggestions for using Junior Club stencils. Aunt Priscilla will send you the entire set of six stencils for 35 cents. If you want only one, send 7 cents in stamps.

No. 4. BOOK COVER

Any friend who spends a part of her time in the kitchen will be grateful for a set of pretty holders. Pad them well, but not too thickly, and cover with pink or blue chambray or tan crash on which you have painted an attractive stencil design. Some of the holders may be round, others square. Six-and-a-half-inch holders are a convenient size.

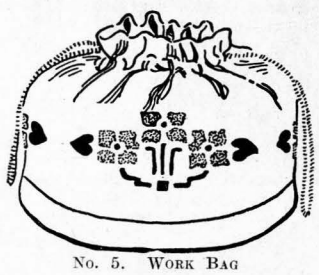
Work-bags made of pongee or other nice material may be decorated with any of the conventionalized flower borders, and would surely please your Sunday-school or day-school teacher. The one at the bottom of the page has a round bottom, stiffened with cardboard, a straight strip forms the bag. A wide hem with two lines of stitching, forming a casing, is made at the top. However, the bag may be made in any style you prefer. Do the stenciling before you make the bag.

The little tree on the book-cover makes a pretty decoration for many things. As shown here it was stenciled on a piece of tan linen, using different shades of green, except for the red fruit. The edges of the tan linen were turned under and then, with fine stitches, it was sewed onto the slip-on book-cover, itself made of green crash. A row of red outlining around the tan linen would be pretty. The book-cover was lined with red poplin and stitched across top and bottom.

This same design would be pretty for a blotter-cover, a calendar, or for a border on sash curtains. Then, what could be a more appropriate decoration for a garden smock? Smocks are so popular now, and I am sure Big Sister would be delighted with one. Those of you who have learned how to sew could easily make one with the help of a pattern. Put the little tree on the ends of the sash, on the pockets at the bottom of the garment, and one just below the left shoulder.

The handy note-paper case was made from pale green linen, stenciled in rose and dark green. Cut an eight by twenty inch strip, hem one end and fold back five and one-half inches for a pocket to hold the paper. Cut two 4 by 6½ inch pieces for pockets to hold envelopes and postcards, hem a long edge of each and turn under the ends and feather-stitch in place. Bind the case with green or rose ribbon. The case folds together and a buttonholed loop on the flap fastens over a pearl button.

The conventionalized border design is suitable for many things such as apron borders, laundry-bags, curtains, etc. Now, if you wish to ask any questions about stenciling, I will gladly write you, but all who have joined the Priscilla Junior Club have been sent directions for stenciling. If you have lost your copy of directions, I will gladly send you another if you will send a stamp.



No. 5. WORK BAG

No. 6. SCARF OR CURTAIN END

THIS game, called "Telegrams," was sent by Helen Vincent of New York. Distribute pencils and paper and have each player in succession name a letter of the alphabet until there are ten letters. The players write these on the papers as they are given, and are then to compose a telegram of ten words. The ten words are to begin with the letters in the order given. For instance, S A Q T L N K M B E could be written thus: Send arnica quickly; tell Lizzie nothing; kitten mutilated by expressman. The telegrams are to be read aloud.

Your loving AUNT PRISCILLA.

September Prize Contest

This month I want each of my girls to send a paper doll which she has made without help, and each boy may send a paper animal or soldier which he has made by himself.

The first prize will be a Junior pin, then there will be prizes of paper dolls and paint-boxes, the dolls for the girls, and the paints for the boys.

Give your name, age, and full address and mail to Aunt Priscilla, 85 Broad Street, Boston, Mass.

June Prize Winners

Helen Paul, 13 years, of Alabama, and Elenor Romano, 14 years, of New York, won first prizes of silver club pins. Those who won cards are: Harley Bareuther, 8 years, Colo.; Ruth E. Currier, 9 years, Vt.; William Broadwell, 9 years, Colo.; Erna Fritz, 10 years, Pa.; Gladys Caswell, 10 years, Mass.; Catherine Bottomley, 11 years, Mont.; Aline Williams, 12 years, Ohio; Marvel Gleason, 14 years, Mich.

Correct Answers

c—oat b—ox w—heel t—wig p—ink s—table

BlueBird Fudge Apron Outfit 35¢

We offer this dainty Blue Bird Apron for **only 35c,** 3-4 length, slip-over, stamped on the best quality Indian Head, ready to be embroidered. Launders beautifully.
In addition, we will include with each apron
2 Skeins Richardson's Pure Silk Floss
1 Sure Guide Embroidery Lesson
1 Premium Art Book
This advertising offer is made for a limited period to acquaint you with the high quality of Richardson's Wash Embroidery Silk. *At this low price we cannot send more than one outfit to any one person.*
Genuine Richardson Quality
Send for the complete outfit today. **All for 35c.** Give your dealer's name. We will refund your money if you're not delighted.
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Makers of Richardson's Spool Silk and R. M. C. Cottons
Dept. 914X, 305 W. Adams Street, Chicago

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try *Magnolia Balm.* This Liquid Powder quickly stops the burn and overcomes Tan. Makes you *look* and *feel* refreshed. Keeps your skin soft and smooth. Easy to use.
White, Pink, Rose-Red. 75c. at Dealers or by Mail.
Send for FREE SAMPLE.
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Magnolia Balm

The Round One With The Holes. *4 Wavers and Rod 25¢*
THE IMPROVED VENTILATING HAIR WAVER

Being round cannot cut or injure the hair.
Waves your hair quickly with or without heat.
Can be worn after retiring without the slightest discomfort.
From your dealer or us if he cannot supply you.
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SPECIAL OFFER—EASY LESSONS FREE—Piano, Organ, Violin, Banjo, Mandolin, Guitar, Cornet, Harp, 'Cello or to sing. You pay only for music and postage,—which is small. No extras. Beginners or advanced pupils. Plain, simple, systematic. 16 years' success. Start at once. Send your name and get free booklet by return mail. Address U. S. School of Music, Box 125, 225 5th Avenue, New York City.

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WILL MEND THAT VASE

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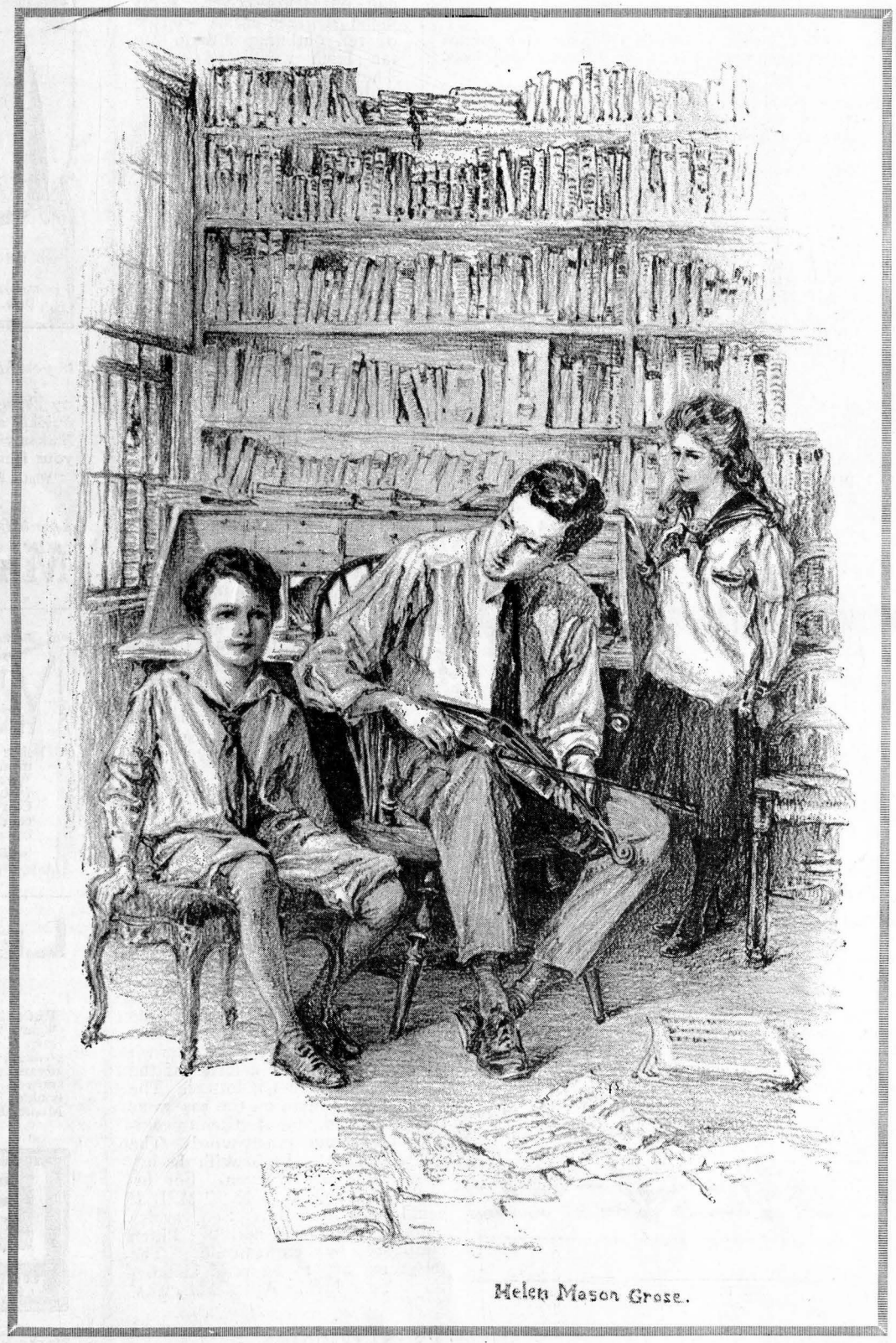
We start yours by giving you one **Link absolutely Free engraved with 3 initials.** Friends give or exchange others. **Links only 12c each. Initials engraved FREE.** Send to-day for one or more, stating whether Rolled Gold, Sterling Silver, beaded or plain. Start with Link and ribbon we give **FREE** with first 12c order or more.
Friendship Jewelry Co., 83 Chambers St., Dept. 546, New York

LADIES' STATIONERY
Monogram Initialed, Tiffany Medallion Style.
New, unique and exclusive. Something different. Send name and full address for sample.
FRANKLIN ART CO., Little Falls, New York.

Just David

By Eleanor H. Porter
Author of "Pollyanna"

SYNOPSIS. — *For four years David had lived in a tiny mountain cabin with only his father as teacher and companion. Illness overtook the father and Mr. Holly and his wife find the lad in the hay loft playing to his father, who is dead. It seemed necessary that the boy should remain with them for a time, although the grim thriftiness of the farmer regarded as an unpleasant burden, a boy with an eye to the beautiful rather than the practical, and no more productive accomplishment than playing a violin. Learning that he is not wanted, David tries to play out his grief on his violin, and Mrs. Holly, moved by the memories that the music has aroused, tells David that she wants him to remain with them always. A new life of "dos and don'ts" now began for David. He found little companionship in other children and spent most of his leisure time wandering about with his beloved violin. Thus he came to know Miss Holbrook, of Sunnycrest, likewise Jack and Jill, who lived in the valley.*



Helen Mason Grose.

"IT'S over there she lives. I know those towers now, and I look for them wherever I go. I love them. It makes me see all over again the roses — and her."

"You mean — Miss Holbrook?"

The voice was so different from the genial tones that he had heard before that David looked up in surprise.

"Yes; she said that was her name," he answered, wondering at the indefinable change that had come to the man's face.

There was a moment's pause, then the man rose to his feet.

"How's your head? Does it ache?" he asked briskly.

"Not much — some. I — I think I'll be going," replied David, a little awkwardly, reaching for his violin, and unconsciously showing by his manner the sudden chill in the atmosphere.

The little girl spoke then. She overwhelmed him again with thanks, and pointed to the contented kitten on the window sill. True, she did not tell him this time that she would love, love, love him always; but she beamed upon him gratefully, and she urged him to come soon again, and often.

David bowed himself off, with many a backward wave of the hand, and many a promise to come again. Not until he had quite reached the bottom of the hill did he remember that the man, "Jack," had said almost nothing at the last. As David recollected him, indeed, he had last been seen standing beside one of the veranda posts, with gloomy eyes fixed on the towers of Sunnycrest that showed red-gold above the tree-tops in the last rays of the setting sun.

It was a bad half-hour that David spent at the Holly farmhouse in explanation of his torn blouse and bruised face. Farmer Holly did not approve of fights, and he said so, very sternly indeed. Even Mrs. Holly, who was usually so kind to him, let David understand that he was in deep disgrace, though she was very tender to his wounds.

David did venture to ask her, however, before he went upstairs to bed: —

"Mrs. Holly, who are those people — Jack and Jill — that were so good to me this afternoon?"

"They are John Gurnsey and his sister, Julia; but the whole town knows them by the names they long ago gave themselves, 'Jack' and 'Jill.'"

"And do they live all alone in the little house?"

"Yes, except for the Widow Glaspell, who comes in several times a week, I believe, to cook and wash and sweep. They aren't very happy, I'm afraid, David, and I'm glad you could rescue the little girl's kitten for her — but you mustn't fight. No good can come of fighting!"

"I got the cat — by fighting."

"Yes, yes, I know; but—" She did not finish her sentence, and David was only waiting for a pause to ask another question.

"Why are n't they happy, Mrs. Holly?"

"Tut, tut, David, it's a long story, and you would not understand it if I told it. It's only that they're all alone in the world, and Jack Gurnsey isn't well. He must be thirty years old now. He had bright hopes not so long ago studying law, or something of the sort, in the city. Then his father died, and his mother, and he lost his health. Something ails his lungs, and the doctors sent him here to be out-of-doors. He even sleeps out-of-doors, they say. Anyway, he's here, and he's making a home for his sister; but, of course, with his hopes and ambitions — But there, David, you don't understand, of course!"

"Oh, yes, I do," breathed David, his eyes pensively turned toward a shadowy corner. "He found his work out in the world, and then he had to stop and could n't do it. Poor Mr. Jack!"

CHAPTER XIII

A SURPRISE FOR MR. JACK

LIFE at the Holly farmhouse was not what it had been. The coming of David had introduced new elements that promised complications. Not because he was another mouth to feed — Simeon Holly was not worrying about that part any longer. Crops showed good promise, and all ready in the bank even now was the necessary money to cover the dreaded note, due the last of August. The complicating elements in regard to David were of quite another nature.

To Simeon Holly the boy was a riddle to be sternly solved. To Ellen Holly he was an ever-present reminder of the little boy of long ago, and as such was to be loved and trained into a semblance of what that boy might have become. To Perry Larson, David was the "derndest checkerboard of sense an' nonsense goin'" — a game over which to chuckle.

At the Holly farmhouse they could not understand a boy who would leave a supper for a sunset, or who preferred a book to a toy pistol — as

Perry Larson found out was the case on the Fourth of July; who picked flowers, like a girl, for the table, yet who unhesitatingly struck the first blow in a fight with six antagonists; who would not go fishing because the fishes would not like it, nor hunting for any sort of wild thing that had life; who hung entranced for an hour over the "million of lovely striped bugs" in a field of early potatoes, and who promptly and stubbornly refused to sprinkle those same "lovely bugs" with Paris green when discovered at his worship. All this was most perplexing, to say the least.

Yet David worked, and worked well, and in most cases he obeyed orders willingly. He learned much, too, that was interesting and profitable; nor was he the only one that made strange discoveries during those July days. The Hollys themselves learned much. They learned that the rose of sunset and the gold of sunrise were worth looking at; and that the massing of the thunderheads in the west meant more than just a shower. They learned, too, that the green of the hill-top and of the far-reaching meadow was more than grass, and that the purple haze along the horizon was more than the mountains that lay between them and the next State. They were beginning to see the world with David's eyes.

There were, too, the long twilights and evenings when David, on the wings of his violin, would speed away to his mountain home, leaving behind him a man and a woman who seemed to themselves to be listening to the voice of a curly-headed, rosy-cheeked lad who once played at their knees and nestled in their arms when the day was done. And here, too, the Hollys were learning; though the thing thus learned was hidden deep in their hearts.

It was not long after David's first visit that the boy went again to "The House that Jack Built," as the Gurnseys called their tiny home. (Though in reality it had been Jack's father who had built the house. Jack and Jill, however, did not always deal with realities.) It was not a pleasant afternoon. There was a light mist in the air, and David was without his violin.

"I came to — to inquire for the cat — Juliette," he began, a little bashfully. "I thought I'd rather do that than read to-day," he explained to Jill in the doorway.

"Good! I'm so glad! I hoped you'd come," the little girl welcomed him. "Come in and — and see Juliette," she added hastily, remembering at the last moment that her brother had not looked with entire favor on her avowed admiration for this strange little boy.

Juliette, roused from her nap, was at first inclined to resent her visitor's presence. In five minutes, however, she was purring in his lap.

The conquest of the kitten once accomplished, David looked about him a little restlessly. He began to wonder why he had come. He wished he had gone to see Joe Glaspell instead. He wished that Jill would not sit and stare at him like that. He wished that she would say something — anything. But Jill, apparently struck dump with embarrassment, was nervously twisting the corner of her apron into a little knot. David tried to recollect what he had talked about a few days before, and he wondered why he had so enjoyed himself then. He wished that something would happen — anything! — and then from an inner room came the sound of a violin.

David raised his head.

"It's Jack," stammered the little girl — who also had been wishing something would happen. "He plays, same as you do, on the violin."

"Does he?" beamed David. "But—" He paused, listening, a quick frown on his face.

Over and over the violin was playing a single phrase — and the variations in the phrase showed the indecision of the fingers and of the mind that controlled them. Again and again with irritating sameness, yet with a still more irritating difference, came the succession of notes. And then David sprang to his feet, placing Juliette somewhat unceremoniously on the floor, much to that petted young autocrat's disgust.

"Here, where is he? Let me show him," cried the boy; and at the note of command in his voice, Jill involuntarily rose and opened the door to Jack's den.

"Oh, please, Mr. Jack," burst out David, hurrying into the room. "Don't you see? You don't go at that thing right. If you'll just let me show you a minute, we'll have it fixed in no time!"

The man with the violin stared, and lowered his bow. A slow red came to his face. The phrase was peculiarly a difficult one, and beyond him, as he knew; but that did not make the present intrusion into his privacy any the more welcome.

"Oh, will we, indeed!" he retorted, a little sharply. Don't trouble yourself, I beg of you, boy."

"But it is n't a mite of trouble, truly," urged David, with an ardor that ignored the sarcasm in the other's words. "I *want* to do it."

Despite his annoyance, the man gave a short laugh.

"Well, David, I believe you. And I'll warrant you'd tackle this Brahms *concerto* as nonchalantly as you did those six hoodlums with the cat the other day — and expect to win out, too!"

"But, truly, this is easy, when you know how," laughed the boy. "See!"

To his surprise, the man found himself relinquishing the violin and bow into the slim, eager hands that reached for them. The next moment he fell back in amazement. Clear, distinct, yet connected like a string of rounded pearls fell the troublesome notes from David's bow. "You see," smiled the boy again, and played the phrase a second time, more slowly, and with deliberate emphasis at the difficult part. Then, as if in answer to some irresistible summons within him, he dashed into the next phrase and, with marvelous technique, played quite through the rippling *cadenza* that completed the movement.

"Well, by George!" breathed the man dazedly, as he took the offered violin. The next moment he had demanded vehemently: "For Heaven's sake, who *are* you, boy?"

David's face wrinkled in grieved surprise.

"Why, I'm David. Don't you remember? I was here just the other day!"

"Yes, yes; but who taught you to play like that?"

"Father."

"'Father'!" The man echoed the word with a gesture of comic despair. "First Latin, then jiujitsu, and now the violin! Boy, who was your father?"

David lifted his head and frowned a little. He had been questioned so often, and so unsympathetically, about his father that he was beginning to resent it.

"He was Daddy — just Daddy; and I loved him dearly."

"But what was his name?"

"I don't know. We didn't seem to have a name like — like yours down here. Anyway, if we did, I didn't know what it was."

"But, David," — the man was speaking very gently now. He had motioned the boy to a low seat by his side. The little girl was standing near, her eyes alight with wondering interest. "He must have had a name, you know, just the same. Didn't you ever hear any one call him anything? Think, now."

"No." David said the single word, and turned his eyes away. It had occurred to him, since he had come to live in the valley, that perhaps his father did not want to have his name known. He remembered that once the milk-and-eggs boy had asked what to call him; and his father had laughed and answered: "I don't see but you'll have to call me 'The Old Man of the Mountain,' as they do down in the village." That was the only time David could recollect hearing his father say anything about his name. At the time David had not thought much about it. But since then, down here where they appeared to think a name was so important, he had wondered if possibly his father had not preferred to keep his to himself. If such were the case, he was glad now that he did not know his name, so that he might not have to tell all these inquisitive people who asked so many questions about it. He was glad, too, that those men had not been able to read his father's name at the end of his other note that first morning — if his father really did not wish his name to be known.

"But, David, think. Where you lived, wasn't there ever anybody who called him by name?"

David shook his head.

"I told you. We were all alone, Father and I, in the little house far up on the mountain."

"And — your mother?"

Again David shook his head.

"She is an angel-mother, and angel-mothers don't live in houses, you know."

There was a moment's pause; then gently the man asked:—

"And you always lived there?"

"Six years, Father said."

"And before that?"

"I don't remember." There was a touch of injured reserve in the boy's voice which the man was quick to perceive. He took the hint at once.

"He must have been a wonderful man — your father!" he exclaimed.

The boy turned, his eyes luminous with feeling.

"He was — he was perfect! But they — down here — don't seem to know — or care," he choked.

"Oh, but that's because they don't understand," soothed the man. "Now, tell me — you must have practiced a lot to play like that."

"I did — but I liked it."

"And what else did you do? and how did you happen to come — down here?"

Once again David told his story, more fully perhaps, this time than ever before, because of the sympathetic ears that were listening.

"But now," he finished wistfully, "it's all so different, and I'm down here alone. Daddy went, you know, to the far country; and he can't come back from there."

"Who told you — that?"

"Daddy himself. He wrote it to me."

"Wrote it to you!" cried the man, sitting suddenly erect.

"Yes. It was in his pocket, you see. They — found it." David's voice was very low, and not quite steady.

"David, may I see — that letter?"

The boy hesitated; then slowly he drew it from his pocket.

"Yes, Mr. Jack I'll let *you* see it."

Reverently, tenderly, but very eagerly the man took the note and read it through, hoping somewhere to find a name that would help solve the mystery. With a sigh he handed it back. His eyes were wet.

"Thank you, David. That is a beautiful letter," he said, softly. "And I believe you'll do it some day, too. You'll go to him with your violin at your chin and the bow drawn across the strings to tell him of the beautiful world you have found."

"Yes, sir," said David, simply. Then, with a suddenly radiant smile: "And *now* I can't help finding it a beautiful world, you know, 'cause I don't count the hours I don't like."

"You don't what? — oh, I remember," returned Mr. Jack, a quick change coming to his face.

"Yes, the sundial, you know, where my Lady of the Roses lives."

"Jack, what is a sundial?" broke in Jill, eagerly.

Jack turned, as if in relief.

"Hullo, girlie, you there? — and so still all this time? Ask David. He'll tell you what a sundial is. Suppose, anyhow, that you two go out on the piazza now. I've got — er — some work to do. And the sun itself is out; see? — through the trees there. It came out just to say 'good-night,' I'm sure. Run along, quick!" And he playfully drove them from the room.

Alone, he turned and sat down at his desk. His work was before him, but he did not do it. His eyes were out of the window on the golden tops of the towers of Sunnycrest. Motionless, he watched them until they turned gray-white in the twilight. Then he picked up his pencil and began to write feverishly. He went to the window, however, as David stepped off the veranda, and called merrily:—

"Remember, boy, that when there's another note that baffles me, I'm going to send for you."

"He's coming anyhow. I asked him," announced Jill.

And David laughed back a happy "Of course I am!"

CHAPTER XIV

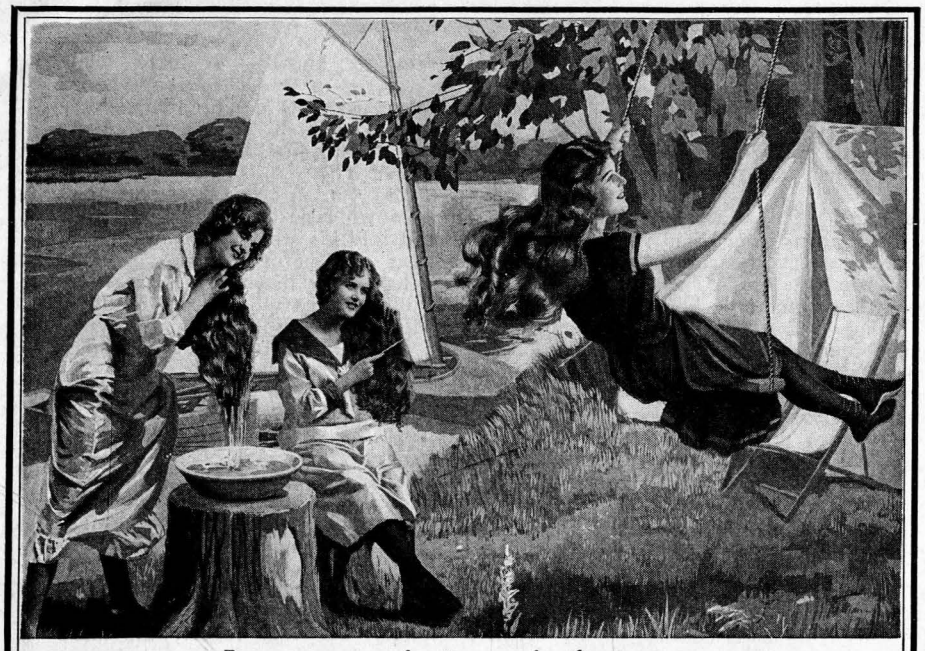
The Tower Window

IT is not to be expected that when one's thoughts lead so persistently to a certain place, one's feet will not follow, if they can; and David's could — so he went to seek his Lady of the Roses.

At four o'clock one afternoon, with his violin under his arm, he traveled the firm white road until he came to the shadowed path that led to the garden. He had decided that he would go exactly as he went before. He expected, in consequence, to find his Lady exactly as he had found her before, sitting reading under the roses. Great was his surprise and disappointment, therefore, to find the garden with no one in it.

He had told himself that it was the sundial, the roses, the shimmering pool, the garden itself that he wanted to see; but he knew now that it was the lady — his Lady of the Roses. He did not even care to play, though all around him was the beauty that had at first so charmed his eye. Very slowly he walked across the sunlit, empty space, and entered the path that led to the house. In his mind was no definite plan; yet he walked on and on, until he came to the wide lawns surrounding the house itself. He stopped then, entranced.

[CONTINUED ON PAGE 32]



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Just David

[CONTINUED FROM PAGE 31]

Stone upon stone the majestic pile raised itself until it was etched, clean-cut, against the deep blue of the sky. The towers — his towers — brought to David's lips a cry of delight. They were even more enchanting here than when seen from afar over the tree-tops, and David gazed up at them in awed wonder. From somewhere came the sound of music — a curious sort of music that David had never heard before. He listened intently, trying to place it; then slowly he crossed the lawn, ascended the imposing stone steps, and softly opened one of the narrow screen doors before the wide-open French window.

Once within the room David drew a long breath of ecstasy. Beneath his feet he felt the velvet softness of the green moss of the woods. Above his head he saw a sky-like canopy of blue carrying fleecy clouds on which floated little pink-and-white children with wings, just as David himself had so often wished that he could float. On all sides silken hangings, like the green of swaying vines, half-hid other hangings of feathery, snowflake lace. Everywhere mirrored walls caught the light and reflected the potted ferns and palms so that David looked down endless vistas of loveliness that seemed for all the world like the long sunflecked aisles beneath the tall pines of his mountain home.

The music that David had heard at first had long since stopped; but David had not noticed that. He stood now in the centre of the room, awed, and trembling, but enraptured. Then from somewhere came a voice — a voice so cold that it sounded as if it had swept across a field of ice.

"Well, boy, when you have quite finished your inspection, perhaps you will tell me to what I am indebted for *this* visit," it said.

David turned abruptly.

"O Lady of the Roses, why didn't you tell me it was like this — in here?" he breathed.

"Well, really," murmured the lady in the doorway, stiffly, "it had not occurred to me that that was hardly — necessary."

"But it was! — don't you see? This is new, all new. I never saw anything like it before; and I do so love new things. It gives me something new to play; don't you understand?"

"New — to play?"

"Yes — on my violin," explained David, a little breathlessly, softly testing his violin. "There's always something new in this, you know," he hurried on, as he tightened one of the strings, "when there's anything new outside. Now, listen! You see I don't know myself just how it's going to sound, and I'm always so anxious to find out." And with a joyously rapt face he began to play.

"But, see here, boy, — you mustn't! You——" The words died on her lips; and, to her unbounded amazement, Miss Barbara Holbrook, who had intended peremptorily to send this persistent little tramp boy about his business, found herself listening to a melody so compelling in its sonorous beauty that she was left almost speechless at its close. It was the boy who spoke.

"There, I told you my violin would know what to say!"

"'What to say'! — Well, that's more than I do," laughed Miss Holbrook, a little hysterically. "Boy, come here and tell me who you are." And she led the way to a low divan that stood near a harp at the far end of the room.

It was the same story, told as David had told it to Jack and Jill a few days before, only this time David's eyes were roving admiringly all about the room, resting oftenest on the harp so near him.

"Did that make the music that I heard?" he asked eagerly, as soon as Miss Holbrook's questions gave him opportunity. "It's got strings."

"Yes. I was playing when you came in. I saw you enter the window. Really, David, *are* you in the habit of walking into people's houses like this? It is most disconcerting — to their owners."

"Yes — no — well, sometimes." David's eyes were still on the harp. "Lady of the Roses, won't you please play again — on that?"

"David, you are incorrigible! Why did you come into my house like this?"

"The music said 'come'; and the towers, too. You see, I *know* the towers."

"You *know* them!"

"Yes. I can see them from so many places, and I always watch for them. They show best of anywhere, though, from Jack and Jill's. And now won't you play?"

Miss Holbrook had almost risen to her feet when she turned abruptly.

"From — where?" she asked.

"From Jack and Jill's — the House that Jack Built, you know."

"You mean — Mr. John Gurnsey's house?" A deeper color had come into Miss Holbrook's cheeks.

"Yes. Over there at the top of the little hill across the brook, you know. You can't see *their* house from here, but from over there we can see the towers finely, and the little window — Oh, Lady of the Roses," he broke off excitedly, at the new thought that had come to him, "if we, now, were in that little window, we *could* see their house. Let's go up. Can't we?"

Explicit as this was, Miss Holbrook evidently did not hear, or at least did not understand, this request. She settled back on the divan, indeed, almost determinedly. Her cheeks were very red now.

"And do you know — this Mr. Jack?" she asked lightly.

"Yes, and Jill, too. Don't you? I like them, too. *Do* you know them?"

Again Miss Holbrook ignored the question put to her.

"And did you walk into their house, unannounced and uninvited, like this?" she queried.

"No. He asked me. You see he wanted to get off some of the dirt and blood before other folks saw me."

"The dirt and — and — why, David, what do you mean? What was it — an accident?"

David frowned and reflected a moment.

"No. I did it on purpose. I *had* to, you see," he finally elucidated. "But there were six of them, and I got the worst of it."

"David!" Miss Holbrook's voice was horrified. "You don't mean — a fight!"

"Yes'm. I wanted the cat — and I got it, but I wouldn't have if Mr. Jack hadn't come to help me."

"Oh! So Mr. Jack — fought, too?"

"Well, he pulled the others off, and of course that helped me," explained David, truthfully. "And then he took me home — he and Jill."

"Jill! Was she in it?"

"No, only her cat. They had tied a bag over its head and a tin can to its tail, and of course I couldn't let them do that. They were hurting her. And now, Lady of the Roses, won't you please play?"

For a moment Miss Holbrook did not speak. She was gazing at David with an odd look in her eyes. At last she drew a long sigh.

"David, you are the — the *limit!*" she breathed, as she rose and seated herself at the harp.

David was manifestly delighted with her playing, and begged for more when she had finished; but Miss Holbrook shook her head. She seemed to have grown suddenly restless, and she moved about the room calling David's attention to something new each moment. Then, very abruptly, she suggested that they go upstairs. From room to room she hurried the boy, scarcely listening to his ardent comments, or answering his still more ardent questions. Not until they reached the highest tower room, indeed, did she sink wearily into a chair, and seem for a moment at rest.

David looked about him in surprise. Even his untrained eye could see that he had entered a different world. There were no sumptuous rugs, no silken hangings, no mirrors, no snowflake curtains. There were books, to be sure, but besides those there were only a plain low table, a work-basket, and three or four wooden-seated though comfortable chairs. With increasing wonder he looked into Miss Holbrook's eyes.

"Is it here that you stay — all day?" he asked diffidently.

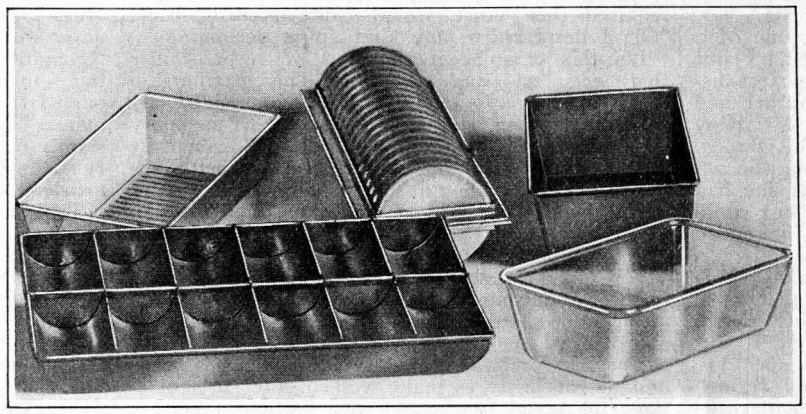
[CONTINUED ON PAGE 43]

EVERYDAY HOUSEKEEPING

Devoted to Practical Household Problems

Learning to Cook with Marion Harris Neil

"Bread is the Staff of Life, but Bread and Butter is a Gold-Headed Cane"



BREAD is one of the simplest of our cooked foods, but owing to the changes which the raw materials must undergo to produce a digestible loaf, it is one of the most complicated. The three essentials to good bread-making are: The right kind of flour, good yeast, proper baking.

Flours are made by grinding the grains of various cereals, wheat, maize, rye, barley, oats, rice, etc. Of these, wheat is the most important, partly because it can be cultivated in any temperate climate, but chiefly because it yields the flour best suited to bread-making, the aim of which is to produce the most wholesome and appetizing loaf at the least expense. The best bread flour is made from spring wheat, and pastry flour from winter wheat, though they may be used interchangeably if necessary. The spring wheat contains more gluten and less starch, so that less of the bread flour is required to produce a dough of a given consistency.

The presence of gluten makes wheat the favorite flour for yeast dough. The more gluten a flour holds, the more water it can be made to take up in dough, and the greater will be the yield in bread from a given amount of flour. Hence flours are classified as "weak" or "strong," according to the proportion of gluten which they contain and their consequent ability to yield bread. Gluten has also a high nutritive value as an easily digested proteid.

Substances of which Wheat Flour is Composed

All flour contains starch, sometimes to the extent of sixty-six pounds in every hundred pounds of flour; and since starch is a dry substance, consisting of multitudes of small round cells with no connecting substance between, those flours above the normal in percentage of starch, are not by themselves good flours for bread-making, but make small, close loaves.

There is a quantity of natural sugar in wheat, which has the composition and properties of cane sugar, and it is this sugar on which the yeast and dough act, and from which all the gas produced is obtained, and which also has probably much to do with producing color on the crust of loaves, since that disappears entirely when the whole of the sugar is fermented out of the dough.

There is a small proportion of fat or oil in flour, a greater quantity in stone-milled than in that made on rollers, and more in the low grades of the latter than in the patent.

The mineral matter of flour consists principally of phosphates of calcium, magnesium, and potassium, with the traces of the phosphate and sulphate of alumina. These have no appreciable effect on the fermentation of flour; but so far as they are soluble, they may serve to supply yeast with the mineral matter it requires for producing new yeast cells. The mineral matter also gives stability to the gluten, and renders it less liable to become soft.

A good bread flour is cream-white in color, rather coarse-grained, so that it will fall apart, even after hard pressure in the hand. It cannot be packed.

Yeast and its Action

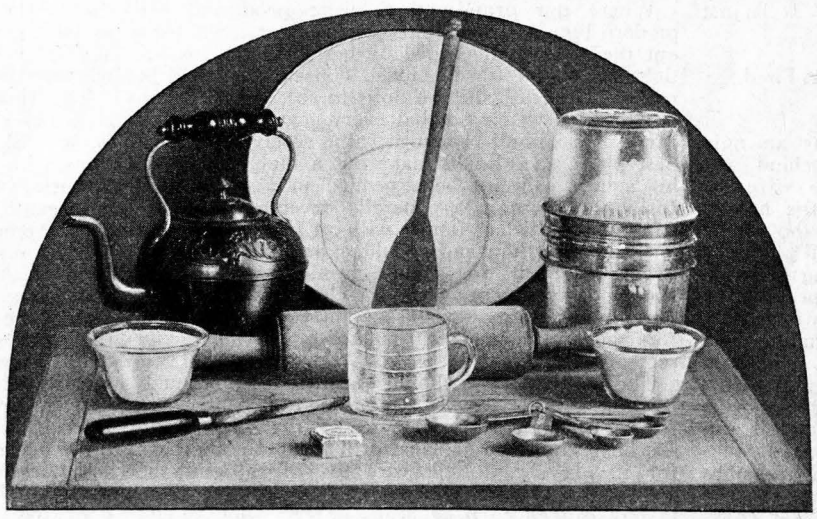
Yeast is a minute plant or vegetable germ of the fungi family, which has the power of fermenting bread and making it rise. Brewer's or distillery yeast is that which rises to the top of fermenting malt liquor. Compressed yeast is the simplest kind to use, and with it bread can be quickly and easily made, and very satisfactory results obtained. Care must be taken to procure it fresh and sweet, as it quickly spoils, especially in close weather. If it has brown spots it should be discarded. The method by which yeast makes bread light is very simple. The yeast begins to feed upon the materials in the dough and ferments the sugar, producing carbon dioxide and alcohol. Both of these materials remain for a while in the dough, the alcohol dissolving in the water, and the carbon dioxide accumulating as a gas in small bubbles. The dough is so sticky and heavy that it is not possible for this gas to rise up through the dough as it does in ordinary fermented liquids, and so it simply collects as small bubbles in the midst of the dough, causing it to swell. This is the so-called raising of the bread, and the cook must learn from experience when it has progressed sufficiently. The heat of the oven drives off the small amount of alcohol which is contained in the bread, and also expands the bubbles of gas, enlarging the little holes in the dough, thus causing it to swell still more; but while this is being done the heat hardens the dough into the firm texture of the baked bread, and the holes previously occupied by the carbon dioxide gas are left as pores.

Too much yeast gives an unpleasant taste to the bread, due partly to the presence of superfluous yeast cells, but more especially to other microscopic growth-producing fermentations.

There are two processes for making bread, the long and the short. In both, the method of procedure is the same up to a certain point.

The following proportions give excellent results for three or four loaves: Two cupfuls of milk, two cupfuls of water, four tablespoonfuls of shortening, three teaspoonfuls of salt, two tablespoonfuls of sugar, one yeast-cake softened in one-half cupful of tepid water, and flour. The liquid should be brought to boiling-point and then the sugar, salt, and shortening should be added. Cool to lukewarm, and add the yeast soaked in the tepid water. Then add enough sifted flour to make a batter that will drop from a spoon, and beat thoroughly. From this point either the short or long process can be employed, according to the desire and convenience of the cook.

Two Processes for Making Bread



FOR THE LONG PROCESS.—Set the above "sponge" in a temperature from 70° to 90° F., and let rise to double its bulk. Sift in sufficient flour to make a dough which can be handled; turn onto a floured board, knead well, adding flour when necessary, to prevent sticking, until dough is elastic, and can be kneaded for a short time without the addition of flour. Place in a well-greased bowl, and brush over the top with a little melted fat to prevent the formation of a dry crust. Cover, set in a warm place and let rise to double its bulk. Turn out onto a board, using as little flour as possible; knead well, shape into loaves which will not quite fill the pans, and put into greased pans, greasing the top as before. Let rise to double its bulk and bake.

The heat of the oven should be of a steadily decreasing heat; quite

[CONCLUDED ON PAGE 44]

Why Some Wives Fail as Partners

Do You Belong to the Boarding-House Class? Were You Trained to be Lazy? Are You Working as Hard as Your Husband Is and, if not, why Aren't You?

By Pauline K. Angell

TO me there is nothing in life so dreary as a boarding-house. But there is one, rather endurable as boarding-houses go, where I dine frequently as a guest. I have met only a few of the other boarders, but among this small number there are no less than three married couples who live there year in and year out. The wives are not invalids; they are young and husky, and one of them is a little bride. I began to wonder why she did it, how she endured it, and then I remembered Clarissa. For the first time I saw Clarissa as a type, one of a class which reflects no credit on women. I like Clarissa. She's a charming girl, with a perfect disposition, but trained to be lazy. Her father and mother were simple country people, but Mr. King has made money and lavished it upon his family. So when Clarissa married, rather young, she accepted bounty from her husband just as she had accepted it from her father, though Arthur could ill afford it. Clarissa hated housework. That ended it. They boarded.

But Clarissa, lazy and irresponsible as she is, is less to blame than her father and mother who, with short-sighted optimism, brought her up to ornament a home, and not to make one.

I know another woman, who has no such excuse. She is a college girl, supposedly trained to a sense of social responsibility. She devoted herself to social service before she was married, and lived for a year or two at a settlement house. The difficulty with Mary is that she conferred such a favor on Jim just by marrying him that it is not necessary for her to do anything else. They do not board, but probably it would be cheaper and easier for Jim if they did. If he comes home from work and finds nothing in the house to eat, the situation is saved (to Mary's satisfaction) when she looks up dazedly from a book over which she has been poring all day, and with a twisted little smile which is one of her endearing mannerisms, confesses that she "is naughty again," and he will have to go out to the Delicatessen and get something for dinner. By the time they'd been married six months, Jim was hiring a woman to cook Mary's luncheon, "because she has to have good food and she just won't get it herself—you can't interest her in material things like that." Now that there is a baby Jim pays out seven dollars a week so that they can have a maid all the time, "for you see," Jim explains, "Mary ought to be free to go out whenever she wants to."

But why? In heaven's name, why? Should Jim be free to leave the office, where he sweats and slaves to keep Mary, whenever he wants to? Oh, no, he has chosen to earn his salt in an office, and there he must stick; for he was not so fortunate as his wife in the choice of a partner. He cannot get a permanent leave of absence on full pay while the firm hires a substitute.

It is astonishing how many women miss this idea when they marry, that marriage is a partnership. That cooking and sweeping and going to market isn't a favor which the wife may confer on her husband or not as she chooses. It is just her part of a bargain.

A Man Who Lies Down on His Job Gets Fired, Why Shouldn't a Woman?

Housework is too often regarded as an ugly accessory, which must be shoved behind the scenes during courtship, but which the wife reluctantly drags to centre stage after the honeymoon. And she keeps it there, too—all too often! In a summer ramble through small country towns, I ran across how many young married women whose tone and manner in speaking of their housework subtly conveyed the information that keeping house is one of the penalties you have to pay for being married. Mrs. Tubbs is particularly in my mind, perhaps because I saw more of her. She had been the small-town belle. But even the charm of a coquettish boudoir cap could not permanently dispel the tedium of taking care of her little suite of rooms. Mr. Tubbs wasn't allowed to forget for one moment that he owed her a boundless debt of gratitude for cooking three meals a day for him and taking care of his baby. And yet with all this harping on her virtue in performing the duties thrust upon her, she thought nothing of calling her husband on the telephone about noon to ask him to bring up some meat when he came to dinner. And as he turned, it might be, from some recalcitrant customer, only to have one more harrassing detail thrust at him, and with weary despair asked for some light as to just what kind of meat the wife required, her voice would come breezily back, "Oh, I don't know, any kind. You decide."

It's this complacent shedding of responsibility that gets on one's nerves. The partnership called marriage is often a pretty one-sided arrangement when viewed in the light of ordinary business ethics. Why should a wife allow herself to deteriorate into an ornament or a petty annoyance? Why should she fasten herself to her husband's back and make him carry her through life? She could, if she would, occupy a dignified position in the partnership.

For under present social conventions, the wife is the purchasing partner of the home establishment, and should take herself seriously as the guardian of the funds turned in by the earning partner. If men were wont to enter into business as carelessly as many women enter into marriage the bread line would soon become a permanent feature of our public life!

Uncle Sam, the Women's Clubs, and Women's Magazines are All Shouting Advice and Encouragement

Sometimes, no doubt, it irritates the young wife to see her husband of an evening poring over some technical or trade journal when she wants to gossip or go to the movies. But what is to hinder her from getting out her own trade journal? Why should not she keep up with the times in her business as he does in his? There is always something new to be learned about balanced rations, labor-saving devices, budget systems, experiments in cooperative buying, detected frauds in foods and fabrics, and so on. The United States Government considers the business of the housewife of sufficient importance to issue free information with regard to its different phases, just as it issues free bulletins on other technical subjects. Just by writing the Department of Agriculture the housewife may receive expert opinions on such matters as Principles of Nutrition and Nutritive Value of Food (Farmers' Bulletin 142), Economical Use of Meat in the Home (Farmers' Bulletin 391), and Some Forms of Food Adulteration and Simple Methods for their Detection (Bureau of Chemistry Bulletin 100). Also for the asking, she may receive monthly a list of all publications issued by the Department from which she may select those which especially interest her. A housekeeper who does not keep herself as up to date in her trade as her husband does in his is not worthy of an equal share in the partnership.

Where our grandmothers were producers the modern housewife is simply a consumer. She pays out the good cash earned by her husband for articles which the old-fashioned housekeeper used to make. The least she can do is to see that this cash is expended wisely so that every cent her husband earns gets its full return in value received. In the first place, she should make out a budget, so that his salary will not be expended in a hit-or-miss fashion. There is a generally accepted ratio according to which a family with an income between one and two thousand should expend its funds — twenty per cent. for shelter, twenty-five per cent. for food, twenty per cent. for clothing, fifteen per cent. for operating expenses, and twenty per cent. for general purposes including savings and recreation.

The food she buys should be clean, of good quality and fair price. If she doesn't can her own fruit, she should at least know that the brand she buys is a pure article worth the price she pays for it. If she doesn't care to bother with the good old-fashioned winter vegetables, but prefers to buy canned corn or beans or peas, she should also know the standing of the brand she buys. Several lists are obtainable which differentiate between the various brands of canned goods. But it must be confessed that to the average housewife they are all one. The proof is easy—just step into a grocery and ask for a particular brand of tomatoes. Ten chances to one, your request for a special brand will be so unusual as to be ignored, and the particular brand favored by this grocer for pecuniary reasons will be substituted. Or, if you press your point, you are likely to find that he has never heard of the brand. Often I have run through an entire list of brands approved by a certain pure food laboratory, only to find that not one of them was in stock. "Send up a can of tomatoes" is the usual order, and the good brand stands no better chance than the inferior article. It is the duty of the housewife to demand a good article and get it.

The dishonesty of tradesmen in weighing and measuring their goods is so generally known that most States and many cities have established a department of weights and measures, and in addition to looking up frauds on its own account, this department furnishes housewives with information as to how to protect themselves when they buy. If the store across the way is selling potatoes a few cents cheaper than your regular dealer, it is worth while to see, when they are delivered, whether you got full measure. For a cut-rate price is often made possible by selling under weight, and thus actually charging more than the market price instead of less. This is a sample of the sort of information that is ours for the asking. But the fact that this sort of dishonesty continues to be prevalent shows plainly enough that the majority of housewives are content to let the family funds slip carelessly through their fingers.

When our grandmothers wove the linsey woolsey they knew what went into the making of it. When we hand our cash across the counter and get back a parcel of dress material, do we know whether the silk is weighted, how much of the linen is cotton, or whether our wool *is* wool? And yet there are easy ways of telling these things. For example the Iowa State College points out that four tablespoonfuls of washing soda in a pint of boiling water is a perfect test for silk or wool. If you take a bit of the fabric an inch and a half square, and boil it for twenty to thirty minutes, being careful to keep your measures of soda and water accurate, the silk or wool will form a gelatinous matter which will disappear when the sample is transferred to clear cold water, leaving the cotton threads unchanged. The up-to-date housewife is continually gleaning this sort of information from her "trade journal."

The Partnership Does Not End Inside the Home Even If Women Have Not as Yet the Vote in Every State

There are plenty of other ways in which the modern housekeeper must pay for her relief from the old-fashioned tasks. It is a great advantage to have her milk delivered at the door, but does she know from what dairies her milk comes, and whether those dairies have been properly inspected?

The time has passed when the housewife can shut herself up in the four walls of her own home. She must reach out and form combinations with her neighbors in order to develop her business, just as her husband has had to do. There is strength in organization. What fifty or a hundred women of a town can agree upon in the way of measures looking toward their health and comfort stands a good chance of being accomplished as the successful efforts of many women's clubs have shown. Are your stores clean? Does the town provide you with a good sewage system? Is your garbage left to decompose in an offensive and germ-breeding heap somewhere near the outskirts of the city, or is it dumped along the river bank or the railroad track? It is as much the modern housewife's business to look into and regulate this as it was the business of the housewives of former days to keep the pantry and the dooryard clean.

Proper Lunches for School Children

The Importance of Providing Hot Dishes for Children in Country and City Schools Suggests a Practical Work for Women's Clubs

WHAT shall school children be given to eat at noon in the lunch-basket, at the home lunch-table, or in the lunch-room operated by the school authorities? To help answer this question, which almost every mother and many of the educational authorities are constantly asking, the United States Department of Agriculture, through the office of Home Economics, has just issued Farmers' Bulletin No. 712, "School Lunches." This bulletin was prepared by Miss Caroline L. Hunt and Miss Mabel Ward, under the direction of Dr. C. F. Langworthy of the States Relations Service. The bulletin, after discussing the general principles of feeding school children to provide for activity and develop them into sturdy manhood and womanhood, gives a number of simple and appetizing menus for the school lunch basket and bills-of-fare and recipes for preparing inexpensive and nourishing noonday meals or hot dishes for children, either at home, on a school stove, or in the domestic science kitchen.

Relation of Lunch to Other Meals

In feeding a child or any one else, the authors of the bulletin point out, it is not wise to think of any one meal apart from the other two. It is seldom convenient to provide at one meal all the materials needed by a growing body, and those which are omitted from one meal should be supplied by one of the other meals. The noon meal for children, however, where food must be prepared at home in the morning to be eaten elsewhere at noon, or where the children must hurry home, eat quickly, and then rush back to school, offers special difficulties and deserves the careful attention of parents.

Before it is possible to plan a rational basket or other luncheon for children, it is necessary for the mother to understand the general essentials of diet for young people. These essentials in general are an abundance of simple foods, carefully prepared, and of sufficient variety to provide energy, repair wastes, provide elements for building bone and tissue, and stimulate growth.

She should also know many things, such as the facts that a half cup of cooked cereal is equivalent to and supplies nearly the same nutrients as a good-sized slice of bread, and a tablespoonful of cream is equivalent in fact to a liberal spreading of butter. She must understand how to combine properly these starchy foods with the protein-rich foods, — milk, meat, fish, poultry, eggs, cheese, dried beans, peas, and nuts; also the fats, such as butter, cream, and salad oil. Fresh vegetables furnish mineral and other bone-forming materials. Sweets should be derived from fruits and other natural sources.

For the Basket Lunch

The following suggested menus for the school lunch-basket give the child, as nearly as is practicable in such a meal, the proper proportions of the different classes of foods:

1. Sandwiches with sliced tender meat for filling; baked apples; cookies or a few lumps of sugar.
2. Slices of meat loaf or bean loaf; bread-and-butter sandwiches; stewed fruit; small frosted cake.
3. Crisp rolls, hollowed out and filled with chopped meat or fish, moistened and seasoned, or mixed with salad dressing; orange, apple, a mixture of sliced fruits, or berries; cake.
4. Lettuce or celery sandwiches; cup custard; jelly sandwiches.
5. Cottage cheese and chopped green-pepper sandwiches, or a pot of cream cheese with bread-and-butter sandwiches; peanut sandwiches; fruit; cake.
6. Hard-boiled eggs; crisp baking-powder biscuits; celery or radishes; brown sugar or maple sugar sandwiches.
7. Bottle of milk; thin corn bread and butter; dates; apple.
8. Raisin or nut bread with butter; cheese; orange; maple sugar.
9. Baked beans and lettuce sandwiches; apple sauce; sweet chocolate.

The provision of a bottle of milk is suggested in one of the menus, but, of course, taking milk to school in warm weather would be impracticable unless means were provided for keeping it chilled until it is consumed.

The school lunch container, the specialists point out, should permit ventilation, exclude flies, and should be of a material which permits thorough washing in boiling water. If glasses, paper cups or spoons are provided, the child should be warned against letting other children use them. The child should be encouraged to wash his hands before each meal, and for this reason paper towels, paper napkins, or clean cloths should be provided. Food that does not require ventilation should be carefully wrapped in paraffin paper, and the soft or liquid foods should be packed either in jelly glasses, screw-top jars, or paper cups.

It is, of course, very good for the child to have at least one warm dish at noon — a vegetable milk soup, vegetable or fish chowder, meat and vegetable stew, or a cup of cocoa. These things are easily prepared on ordinary stoves with ordinary utensils in a school where interested mothers or teachers agree to do the cooking and serving, and where dishes and spoons are available. Almost any school, however, could by cooperative arrangement with the parents see that the children get a cup of good milk at noon.

Soft fruits, such as berries, which are difficult to carry in lunch-baskets also might be prepared at school. Where these dishes are provided at school (the meat or milk dish and the fruit) the lunch-basket would omit the meat dishes, and provide merely bread and butter or crackers and cake.

Supplementary Hot Dishes Provided by the School

To assist schools wishing to undertake this desirable activity, either through teachers or groups of cooperating mothers, Bulletin No. 712 suggests the following economical and easily prepared bills-of-fare for the school lunch:

1. Vegetable milk soup, crackers, rolls, fruit, plain cake.
2. Meat and vegetable stew, bread and butter, sweet chocolate.
3. Boiled custard, lettuce sandwiches, fruit, cookies.
4. Dried codfish chowder, crackers, fruit, maple-sugar sandwiches.
5. Bean soup, crackers, baked apples, sponge cake.

In addition the school can serve hot cocoa, cooked fruits, berries, and liquid or other foods which it is difficult to carry in baskets. Almost any school by the use of paper cups can make good milk available to children at noon. The school can also place on sale good simple cookies, zwieback, or crackers supplied from the outside.

As the serving of an entire luncheon calls for considerable equipment and dish-washing, many country schools will find it easier to supply simply one hot dish, a cup of cocoa, or a glass of good milk. The milk could easily be provided through arrangements with parents or near-by farmers, and is particularly useful to children in warm weather when it is impracticable for them to bring bottles of milk in their baskets.

In a number of city schools the pupils are provided with trays and help themselves to foods placed on a counter. At the end of the meal they return the trays and dishes and thus reduce the amount of help required. In some large cities a trained supervisor is employed to regulate all the public-school lunch-rooms. In other schools the preparation of lunch is made a practical exercise for classes in cooking and domestic science.

It is in the small country schools with only one teacher, however, that the mid-day meal presents the most difficult problems. Only a teacher with ingenuity and enthusiasm for her work can carry out the plan, and even with such a teacher the active cooperation of parents is highly important.

A Practical Equipment for the School Lunch Room

The simplest equipment includes a large kettle, measuring cup and spoons, paring knife, mixing spoon, dish-pans, and towels. The pupils should be willing to bring plates, cups, bowls, and spoons from home. The boys and girls can easily make curtained shelves for the utensils. A fireless cooker, which permits the preparation of meat stews, meat and bean soups, and cereal mushes, can easily be made by the pupils as a class exercise.

The older girls, taking turns in groups, commonly prepare the special dish for the day. In good weather the luncheon can be served out-of-doors, but at other times it may be necessary to serve it on the children's desks. This will not be objectionable if the desks are first cleaned and covered with clean paper or paper towels, and if the building is well ventilated and screened against flies. Safe water for drinking, washing hands, cooking, and washing dishes is essential, and any water that is at all doubtful should first be boiled.

What the Grocer Did for Johnny's Mother

This is a picture of Johnny running to the store.

"Oh Johnny," called his mother, "hurry and run to the store for a cake of soap. I've used every bit and my wash is not half done. You can get your lunch when you come back." "What kind of soap?" asked Johnny. "Oh any kind will do," said his mother.

This is a picture of a wise storekeeper.

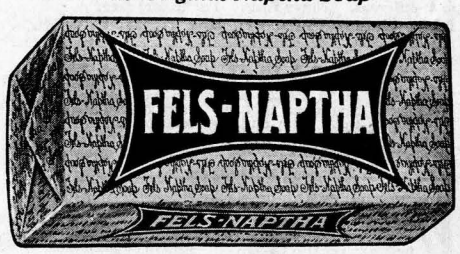
"Hullo, young man," said the grocer. "You want some soap? Mother say what kind? Well, then, I'm going to send her the kind my wife uses—Fels-Naptha. She won't have any other—says it's the greatest soap made and that it cuts her work in half. Tell your mother to read the directions on the Red and Green wrapper."

This is a picture of Johnny's mother doing her washing the different, easy, Fels-Naptha way.

"I never used *this* soap before," said Johnny's Mother, to Johnny's Father that evening. "But it certainly is fine! It took me all morning to do half my washing, but it only took a little over an hour to finish it after I got Fels-Naptha Soap to work on it. I just soaked the clothes 30 minutes," continued Johnny's Mother, "and when I came to wash them the dirt rolled right out without any *hard* rubbing or boiling. It's quick and it's easy to do your work with that kind of soap. I'll never be without it."

Fels-Naptha is the perfect combination of soap, with that wonderful cleanser — naptha. It really does all your work *for* you and saves you time and strength. Washes clothes perfectly, easily and quickly without hard rubbing or boiling. It's just as good for *all* kinds of soap-and-water housework.

"Fels-Naptha"
The Original Naptha Soap



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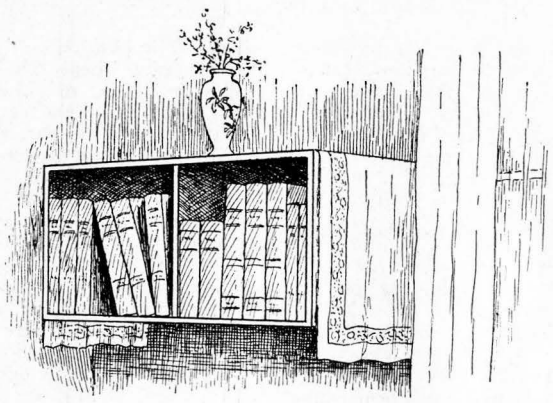
Helps for Housekeepers

How to Solve Some of the Vexing Everyday Problems

A Book Shelf An egg-case makes a convenient bookshelf for a bungalow. Stain the entire case green or other suitable color, then nail the bottom of the case to the wall at a convenient height. A scarf laid upon the top and allowed to fall over the ends relieves the plainness, and the top affords a convenient shelf for a vase or mantel clock.—L. P.



Whites of Eggs A teaspoonful of cold water added to whites of eggs will cause them to whip easily and quickly. —C. M. D.

Tea Stains To remove tea stains from granite or enamel teapots, fill teapot with cold or left-over coffee and boiling water and set the pot on the stove, allowing coffee to boil for ten minutes. Remove coffee and wash the pot in hot soapy water and all stains will have disappeared.—Mrs. A. A. T.

To Serve with Fruit Cream is not always available and, moreover, it is too expensive to furnish to a large family. I make a thin custard of a pint of milk, one egg, vanilla and a little cornstarch, and keep it on the ice. Poured over fruits it is delicious and the children like it just as well as cream. By doubling the quantities there is enough for several meals.—F. L. G.

Court Plaster Before using a piece of court plaster prick it all over with a fine needle. This prevents the usual unpleasant drawing sensation.—M. E. L. B.

To Keep Water Warm A kettle of cold water put on the radiator at night will be found nice and warm in the morning. This is to save the gas bill for families who have a furnace but who have no hot water back to their stove.

Window Shade in Place of Folding Doors For the autumn or winter it is often desirable to shut one room off from another. I did not wish to heat my bedroom off the living-room and had neither portières nor folding doors I could close, so I purchased a wide green window-shade, fastened it above the door on the bedroom side and at night or on cold days I could draw it down and found it a great fuel saver.—Mrs. C. C.

To Wash Black Lace To wash black lace take half vinegar and half water, heat both together until lukewarm and wash the lace in this, without soap. Rinse in a like solution, put it in a cloth and iron on the wrong side until dry between two thicknesses of cloth. This makes the lace look like new and gives it a splendid black.—Mrs. M. E. S.

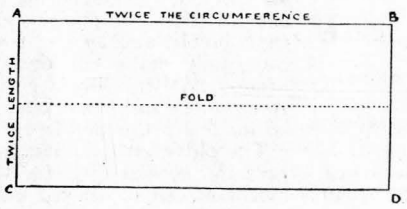
Medicine Dropper for Hair Tonic When using an expensive hair tonic or hair-dressing the most economical and satisfactory way is to use a bent glass medicine dropper. This permits the exact quantity of fluid to be deposited where needed at the roots of the hair. —E. G. W.

Keeping Cut Flowers Fresh Add a teaspoonful of salt to the water in which the stems of cut flowers are placed. This will keep them fresh much longer than under ordinary conditions.—E. G. W.

Cheap Steak The cheaper cuts of steak can be made equally tender and juicy as the higher priced ones by saturating with olive oil and left to stand a few hours before broiling.—H. M. S.

Candle Shades The small pasteboard cartons in which cottage cheese is often purchased can easily be made into attractive candle-shades. Cut a small round hole about one and one-half inches in diameter in the centre of the bottom of carton. Then paint upon the outside in water-colors, either a semi-conventional design, scenery, or any other form of artistic decoration.—L. P.

Frameless Light Shades
(A New Use for Old Cylinder Rings)



A very attractive and easily constructed shade for straight drop incandescent electric lights may be made in the following way: Take a piece of silk of the desired color, twice the length of the required shade by twice the length of the circumference. (See sketch.) Sew the edges A C and B D together; this will give you a tube of silk A C long and A B in circumference. Now start to turn this inside out, bringing C up to A and D up to B, this will give you a double walled tube of silk, one-half of A C long, with the seam edges on the inside.

Into this circular sack, place an old gas engine cylinder ring of the desired diameter, first having cleaned it and bound it with some of the silk. This ring will form the bottom of your shade. Now make a ring of stiff wire to fit your shade socket, put this also into your circular sack and sew together at the top. You now have a double walled circular tube containing two rings. Adjust the fulness upon the top of the wire ring, insert this end into the shade socket and fasten in place with the thumb screws.

The weight of the cylinder ring will hold the other end down and keep the fulness at the bottom in place. In this way you can make either a cone-shaped or cylindrical shade dependent upon the relative sizes of your upper and lower rings. This method of construction does away with the need for vertical stays between the upper and lower rings, and practically no framework is visible through the material.—E. P.

Gifts for Boys All boys love stout twine; they can use it for kites and so many devices that boys love. This I suggested for my grandsons' birthdays, gifts which were an unmistakable success. For the elder, aged nine, I secured twenty Buffalo nickels and wound them in a ball of heavy colored twine until they were all entirely hidden. On a birthday-card I wrote. "When this ball you unwind a fortune you will find." For the younger boy aged seven, I used one hundred Lincoln pennies and eight or ten tiny wooden animals in another ball.—M. M. G.

To Mend a Crack in Wall Paper Tear out a piece of paper (like that on the wall) a little larger than the hole or crack in the wall and starch well. Use a caster to roll down the edges. Be sure to tear out the patch by hand, for if you use a knife or scissors the patch will show, but put on in this way cannot be detected.—Mrs. R. F. D.

To Fasten Loose Chair Rungs Split the end of the rung slightly and insert the end of a small wooden wedge, then press the rung tightly in place. The harder you press the more the wedge spreads the end of the rung and it will be impossible to remove it.—Mrs. R. F. D.

To Renew Window Shades Old window-shades may be painted and will look like new. Lay them on the floor on newspapers and paint one side. When dry paint the other. They may be painted white on the outside and green on the inside, and are very attractive in this way. The paint covers all cracks and worn places. —Mrs. E. C. M.

Stale Marshmallows Stale marshmallows that have become hard may be quartered and soaked in a little strawberry preserve juice, then sprinkled over bread or tapioca pudding or over the meringue on pies just before removing them from the oven. This makes a very tasty finish.—Mrs. F. E. W.

Window Shades Which Flap I had often been annoyed by the constant flapping of my window-shade, so I fastened a little screw-eye under the window sill, made a loop on the shade cord and hooked it on.—R. K.

To Keep Bread Fresh After baking my bread I let it cool, then put it in paper bags, twist up the tops of the bags and put it in my bread-jar. This does away with any moldy pieces or washing out the jar. I have found this the most satisfactory way of keeping bread fresh. — A. L. P.

Quick Sandwiches I have found that in making sandwiches it was a saving of time, after the bread is sliced, to trim the crusts off with long blade scissors, and after the sandwiches are put together they can easily be cut the desired shape and size.—Mrs. H. D. P.

Pretty Chains The berries of the chinaberry tree (Southern), colored or left their original rich brown and strung with alternating small gilt beads, make novel and attractive chains.—M. E. L. B.

PRIZES

To stimulate interest and bring out the best possible ideas for making housework easier, homes prettier, and families happier, we offer a prize of $2.00 for the best "Help" submitted each month, $1.00 each for the second, third, and fourth best, and 50 cents each for all other "Helps" published.

Address all letters to the EDITOR *"Helps" Department. Put your name on each sheet and write on one side only. Do not send recipes or anything already accepted or published by another magazine. No contributions returned unless accompanied by self-addressed, stamped envelope.*

Things you need are advertised in every issue of THE MODERN PRISCILLA.

Cool Desserts

By Bessie Sellers Hoffman

MATERIAL AND AMOUNT
Juicy oranges .. ½ doz.
Sugar .....1 lb.
Water, a very little
Lemon juice, a little
Whipped cream

A Delicious Orange Dessert

SHRED the oranges, leaving all the pulp. Pile these small pieces up in a china bowl. Make a rich syrup by boiling the sugar in a little water and the lemon juice. Pour syrup over oranges and set away to cool. Serve with whipped cream or grated cocoanut.

MATERIAL AND AMOUNT
Eggs 4
Sugar .....1 cup
Flour .....1 cup
Baking powder (scant) .....2 tsp.
Mocha extract .1½ tsp.
FILLING
Cream .....1 pint
Mocha extract ..3 tsp.
Powdered sugar 3 tbsp.

Mocha Tart

BEAT the egg yolks and sugar to a cream, add the flour, mixed with the baking-powder, the mocha extract, and last the well beaten whites of the eggs, and bake in three layers in a rather hot oven. For the filling whip the cream *after* adding the sugar add mocha extract, and spread between layers and on top.

MATERIAL AND AMOUNT
Any kind of fruit. 1 lb. (red raspberries, blackberries, plums, or grapes)
Small sago (heaping) .....4 tbsp.

Fruit Sago
A Wholesome Appetizer

DRAW the juice from the fruit, and add water to make the quantity one quart, put this in an agate saucepan, and when it boils add the sago, which has been well washed; stir this over the fire until it thickens, and all the grains are clear, from ten to fifteen minutes; sweeten to taste, and fill jelly glasses.

MATERIAL AND AMOUNT
Egg yolks 4
Sugar .....4 oz.
Boiling milk .....1 qt.
Coffee, strained ...1 cup

Coffee Custard

MIX yolks thoroughly with sugar, add boiling milk and coffee. Fill custard cups and put them in a low pan with boiling water to half their height; cover pan and simmer for twenty minutes. When well set, let cool in the water. Serve cold.

MATERIAL AND AMOUNT
Water .....2 qts.
Sugar .....1½ lbs.
Oranges .....3 or 4
Lemon 1
(some grated rind)

Orange Ice

BOIL the water and sugar for six minutes; add the juice of the oranges and lemon, and a pinch of salt, when the syrup is cool, and freeze.

MATERIAL AND AMOUNT
Milk .....1 pt.
Sugar .....1 pt.
Water .....1 pt.
Canned apricots ...1 pt.

Apricot Sherbet

MIX together the milk, sugar, water, and the apricots rubbed through a sieve. Freeze. Peaches may be used instead of apricots. This is a good substitute for ice cream, and more nourishing than water ice.

MATERIAL AND AMOUNT
Evaporated apricots 1 lb.
Egg whites 2
Whipped cream

Apricot Whip

SOAK the apricots overnight, first washing them thoroughly; cook them slowly in the water in which they have been soaked, pour off the juice, mash to a smooth pulp; beat the eggs to a stiff froth, mix carefully with the apricot pulp, pile in a pretty baking-dish, and set in oven for about five minutes; serve in sherbet glasses with a spoonful of whipped cream on top. This makes a fine dessert for a yellow luncheon.

MATERIAL AND AMOUNT
Cooking apples ..6 or 8
Rind of lemons ..... 2 (chopped to a pulp or grated)
Sugar to sweeten
Lady-fingers, or slices of stale sponge cake
Meringue of white of egg and sugar

Apple Charlotte

PEEL and core the apples; stew them with the sugar and lemon rind; line a buttered pudding mold with the lady-fingers or cake; pour the apples on hot and press down well; put the meringue on top and let cool. Whipped cream could be used in place of meringue.

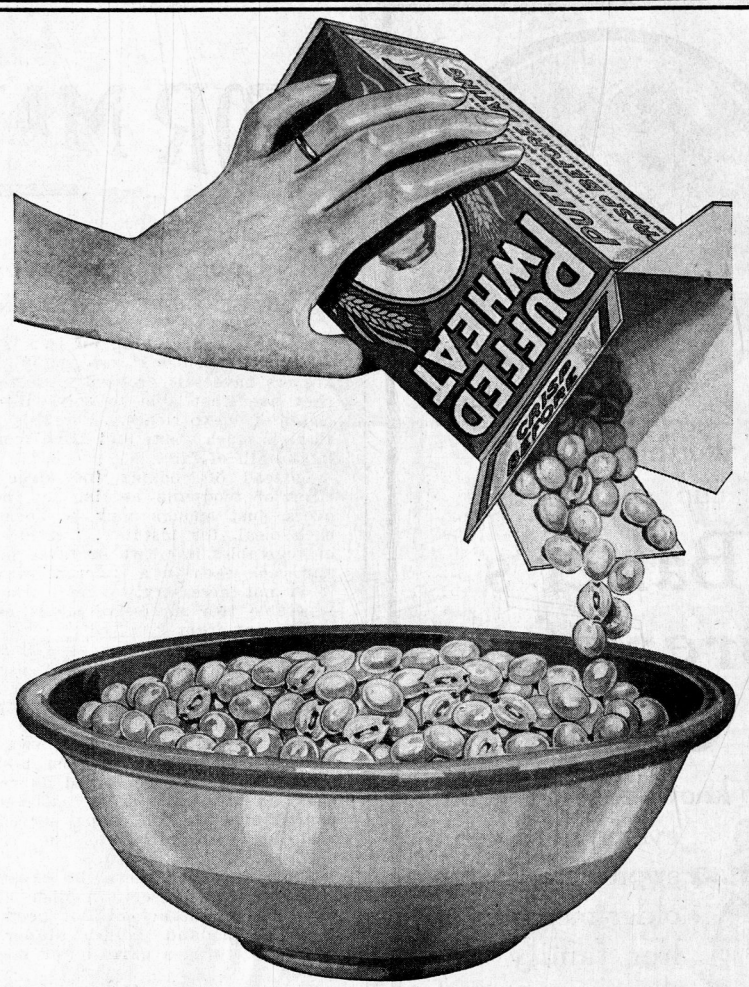
MATERIAL AND AMOUNT
Cooked cereal ...1 cup
Molasses ..... ½ cup
Milk ..... ½ cup
Raisins ..... ½ cup
Eggs, well beaten, 2

Yum Yum Pudding

MIX all the ingredients together till perfectly smooth, add eggs last, then one-half teaspoon cinnamon. Pour into a buttered pudding-dish and bake till brown (forty minutes). Serve cold with cream.

"Baked Ice Cream"

THIS is simply ice cream frozen very hard in a mold, then turned out, coated with meringue and browned for an instant only. The whites of four eggs, with four tablespoons of sugar, will make sufficient meringue for a quart mold of cream.



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7—As nuts in fudge, etc.

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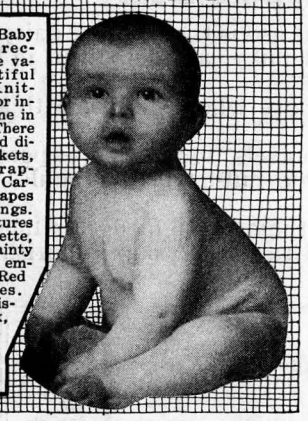

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"FOR MAN MUST EAT"

Cooking for Two

BY GERTRUDE A. STROMAN

BUYING and cooking for two is a difficult problem; yet many housekeepers have this problem to solve when they are least able to solve it on account of inexperience. For this reason there is much waste and much monotony in the bill of fare.

Instead of cooking too large quantities of food and heating up the leftovers, just enough may be cooked for each meal, for instance. Divide a can of vegetables into two or three portions and cook each in a different way, and it is not necessary to serve the same vegetable two successive meals even in a different form.

Thus, a can of tomatoes will furnish a dish of escalloped tomatoes, cream of tomato soup, sauce for meat or macaroni, or supply part of the makings of vegetable soup.

Peas may be rinsed and set away after a little cold water has been added to them. They may be served as creamed peas, in a cream soup, buttered and poured over mutton chops, served with veal loaf, or added to the creamed potatoes.

From a can of beets the experienced housekeeper will serve a dish of buttered beets, another of hot beets with a New England boiled dinner, and pickled beets as a garnish for meats or salads.

There are even more possibilities in a can of corn; corn chowder, escalloped corn, creamed corn, and corn fritters.

Salmon may be prepared in a variety of ways; creamed salmon on toast, salmon salad, salmon patties, or escalloped in individual dishes.

Meat roasts are almost out of question in cooking for two; smaller cuts must be substituted. Instead of a good roast an extra fine steak may be used. Then there are always chops, veal, pork, mutton, or lamb; there are meat loafs, meat balls, small stews, and miniature meat pies. A slice of veal, rolled, stuffed with bread-crumbs, well seasoned and baked with browned potatoes makes a delicious meal. Ham, broiled, with fresh eggs, minced and served in an omelet, or a small piece boiled with spinach, carrots or cabbage is always tasty. Smoked fish may be prepared in a variety of ways.

To some the dessert problem is as troublesome as the meat or vegetable question. A pie may be warmed up the second day and be almost as good as when first made. Puddings may be made small. In baking a cake, divide the portions of the recipe by two, if you are not fond of dry cake or cake pudding. Fruit can be served plain or in shortcake, and when only a little is left it can be used for a fruit whip or served with puddings or rice.

A little study will convince one that cooking for two is in reality neither more difficult nor more expensive than cooking for more. A little study and planning at first will develop ingenuity and will insure freedom from monotony or waste.

Potatoes Instead of Flour

BY ALETHA P. WALKER

WHEN wheat soars in price, we begin to look with anxious eyes into the flour barrel, and wonder how we can reduce the high cost of living. For cakes, pies, bread, etc., there must be every day.

Potatoes make a very good substitute for flour, and while they may not be used exclusively, they do cut down the flour bill to quite an extent.

POTATO PANCAKES. — Very delightful pancakes may be made by paring and grating six medium-sized potatoes. Drain off the liquid, and add two teaspoons salt. Whip yolks of two eggs and fold into potatoes; whip whites and stir in last. Grease the griddle-pan lightly and pour from spoon into size cakes desired. Another and perhaps better recipe calls for two cupfuls milk, two cupfuls mashed potatoes, one egg, one cupful flour, one teaspoonful baking-powder, one teaspoonful salt. Stir milk, potato, and beaten egg together; sieve the flour, salt, and baking-powder together and add last. Bake on well-greased griddle-pan.

Although almost every woman may find somewhere about her kitchen an excellent recipe for potato bread, here is one which proves quite simple in the making, and is very wholesome and delicious.

POTATO BREAD.—One quart lukewarm water, one cake compressed yeast, one tablespoonful salt, two tablespoonfuls lard, two tablespoonfuls sugar, one quart mashed potatoes, and four quarts sifted flour. Dissolve yeast and sugar in one quart water, and add the potatoes and one quart of flour. After beating well, cover this mixture and place in a warm, but not hot, place to rise; then add lard, salt, and the remainder of the flour. Knead thoroughly, place in a greased bowl, cover and let rise, mold into loaves, set in warm place and when light bake. This recipe takes from forty to fifty minutes in a moderate oven.

Almost everybody likes doughnuts, and an excellent batch will be the result by following this recipe.

DOUGHNUTS. — Cream together two well-beaten eggs, one cupful sugar, and lard (or butter) about the size of a walnut; add one cupful sweet milk, one cupful hot mashed potatoes, a little salt, two teaspoonfuls baking-powder. Use a small teaspoonful vanilla, and mix in enough flour to make a soft dough. Fry in very hot fat.

Then there are the biscuit which we have not all heard about, and which will prove an interesting experiment for many housewives.

BISCUITS. — Take one pint of hot mashed potato, and mix into it two tablespoonfuls butter, one teaspoon salt, one pint sour milk, into which one teaspoonful soda has been dissolved, and add flour enough to make a soft dough. Make into biscuits and let stand one hour, then bake in quick oven.

Potato puffs and potato gems are both very appetizing morsels, while potato soup has its nourishing qualities, and is at once an economical and satisfactory soup for serving at any meal.

POTATO PUFFS.—Mix together one cupful cold mashed potatoes, one-fourth cupful sifted flour, one and one-half tablespoonfuls lard, one cupful milk, two teaspoonfuls baking-powder, one cupful yellow cornmeal, two eggs, and one teaspoonful salt. Heat gem-pans, grease and pour the batter into them, then bake about twenty-five or thirty minutes.

Money from Baked Beans

BY A COOK

I HAVE none of the so-called "talents." I cannot paint or sew, nor am I a musician, but I can cook and cook well. So when we suffered from the increased cost of living I made up for it in this way. I baked beans, good old-fashioned Boston baked beans, such as our grandmothers baked, instead of the white, dry, tasteless variety of the restaurants. To start my business, I saw a few of my friends who had always pronounced my beans "the best they ever ate," and told them that every Saturday I would bake beans, but all orders must be in by Thursday. By Thursday night of my first week of business I had orders for twenty quarts for the following Saturday. I made a small charge for delivering. The second week I had fifteen additional orders. The beans proved a decided success, and now I have all the orders I can fill. I buy the beans, pork, and molasses in large quantities, as it is far cheaper, and every month I clear at least $15 above expenses, and all on account of the ordinary homely little beans!

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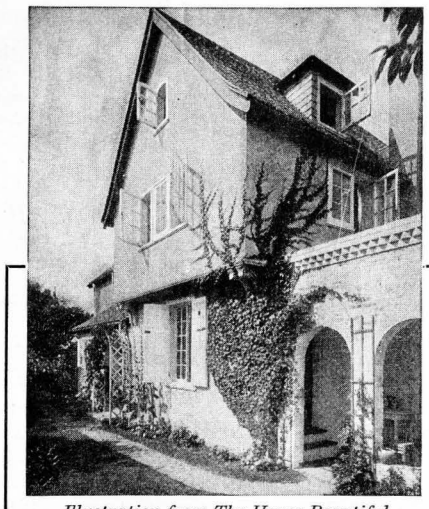

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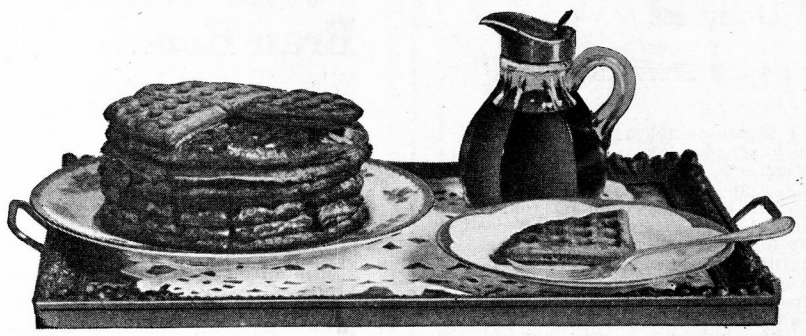

Milk Bread

MATERIAL AND AMOUNT	
Pastry flour	3½ lbs.
Salt	2 tsp.
Yeast cakes	2
Sugar	5 tsp.
Water	1 pint
Milk	2 cups

MIX flour with salt and sift into a bowl. Mix two compressed yeast-cakes with sugar until creamy. Add milk and water, tepid in summer and warm in winter, but not hot. Make a hole in the centre of the flour, leaving a thickness of flour at the bottom of the bowl. Pour in gradually the yeast, milk, and water, working to a dough and kneading for twenty minutes. When the dough is smooth, and does not cling to the fingers, it is ready. Let rise for one and one-half hours in warm weather, or two hours if the weather is cold. Divide into loaves about one pound each, put the loaves in greased tins, five inches wide, and three inches high, the tins having been very lightly floured. Allow to rise in a warm place for one hour, then bake in a moderate oven for one hour.

Salt Rising Bread

MATERIAL AND AMOUNT	
Milk	1½ pints
Salt	1½ tsp.
Cornmeal	3 tbsp.
Baking soda	
Water	1 pint
Sugar	1 tsp.
Lard or butter	1 tbsp.
Flour	

THE making of this bread requires heat from start to finish. Scald one-half pint of milk, add one-half teaspoonful of salt, a pinch of baking-soda, and the cornmeal; mix thoroughly, cover and set overnight in a warm place to ferment. Scald remainder of milk with water. Let stand until lukewarm, add balance of salt, sugar, shortening, and enough sifted flour to make a drop batter. Beat thoroughly, add the salt-rising mixture and continue the beating for ten minutes. Cover again and stand in a warm place for about two hours. Then stir in enough flour to make a stiff dough and knead until smooth and elastic. Divide into loaves, place each in a greased pan, cover with a cloth, let rise until light, then bake about one hour in a moderate oven. This process makes a bread of good flavor.

Entire Wheat Bread

MATERIAL AND AMOUNT	
Milk	½ pint
Salt	2 tsp.
Sugar	2 tsp.
Butter or lard	1 tbsp.
Water	1 pint
Yeast cake	1
Whole wheat flour	

SCALD the milk; take from the fire and add salt, sugar, and shortening. Add one-half pint of cold water to the scalded milk, and when the mixture is lukewarm, add a yeast-cake that has been dissolved in one-half cupful of lukewarm water. Stir in enough whole-wheat flour to make a rather thin batter, beat well, cover and allow to rise in a warm place until light. Then stir in as much more whole-wheat flour as you can beat in with a spoon. It must be stiff. Beat well, divide into loaves, place in greased pans, let rise until light, brush over with warm water, and then bake in a moderate oven for one hour.

Baking Powder Biscuits

MATERIAL AND AMOUNT	
Flour	4 cups
Baking-powder	6 tsp.
Sugar	1 tsp.
Salt	1 tsp.
Lard	1 tbsp.
Butter	1 tbsp.
Milk or milk and water	1½ cups

SIEVE together, three times over, four cupfuls flour, baking-powder, sugar, and salt. Rub lard and butter in quickly and thoroughly with the tips of the fingers. Add slowly one cupful milk, or milk and water. Mix lightly, with little handling, turn out on to a floured baking-board, roll out one-half inch in thickness, cut out with a small round cutter and lay on greased baking-pans, and bake in a hot oven for fifteen to twenty minutes.

To make baking-powder biscuit-buns. Make as above, roll one-third inch thick, spread with melted butter, sprinkle with sugar, dust with grated nutmeg and currants, and roll. Cut roll into one and one-half-inch lengths, pinch one end well together, place on greased tins on pinched ends, and bake for thirty minutes.

Waffles with Syrup

MATERIAL AND AMOUNT	
Flour	2 cups
Baking-powder	1 tsp.
Salt	½ tsp.
Sugar	1 tsp.
Eggs	3
Milk	1½ cups
Butter	1 tbsp.

MIX flour with baking-powder, salt, and sugar, and sift into a bowl. Beat up the yolks of eggs, add milk, then add gradually to the flour, beat well, then lightly mix in melted butter, and the whites of eggs beaten to a stiff froth. Half fill well-greased waffle-irons, close, bake for three minutes on each side and serve with butter and syrup, or sugar and powdered cinnamon.

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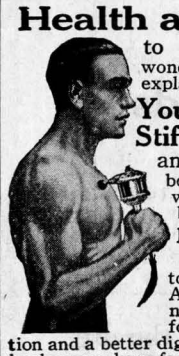

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Honey Has an Important Place in Diet

By Jennie Campbell Douglass

IN these days of heavy strain upon sugar and syrup products, honey, which has the same value in sweetening and as a nutriment, should not be overlooked. The change which it offers in flavor gives it an added value, in as much as it furnishes a variation in the taste of food combinations, and because of that, may stimulate appetite. In the Experiment Station of the Agricultural Department in Washington much time has been devoted to the study of this product, its relative value with other sugar and its action and effect when cooked. As a result, many recipes, a few of which are given here, have been tried successfully.

Although extracted honey is easily adulterated, and formerly was viewed by the public with suspicion on this account, it may now be used without fear, thanks to the watchfulness of the Bureau of Chemistry of the Department of Agriculture in carrying out pure-food laws. Any one who wishes to use large quantities of honey in cooking or instead of syrups and marmalades, may secure from the Bureau of Entomology of the United States Department of Agriculture, the names of dealers in his vicinity from whom it can be obtained in five-gallon receptacles at greatly reduced rates. By doing his own bottling he will save the cost of that process, and if it is done carefully the fineness of flavor may be preserved as it is not done in bottling establishments. For there are volatile oils which give the choice flavor to the article which are sometimes lost by exposure and carelessness in handling.

Because it requires time and effort to secure a perfectly built comb and to preserve it in an unbroken state, the cost of the honey in the comb is greater proportionately than that of the extracted. But many persons like the presence of the wax, thinking that it gives the honey a more pleasant consistency for table use, and realizing, too, that a little of the fine flavor is often lost in extracting the syrup. While the wax has no nutritive value and is not acted upon by the digestives, a person with ordinarily strong digestion can usually eat it without disturbance.

Warm, dry air is required to preserve unsealed honey at its best. The refrigerator, where it is so often placed, furnishes about the poorest conditions for its preservation. In speaking of the uses and values of honey, Miss Caroline L. Hunt, expert in nutrition in the Experiment Station, said: "In choosing honey too much importance should not be attached to lightness of color, for some of the best varieties are dark; nor should granulation be thought to imply adulteration. The truth is that crystallization is more likely to occur in pure than in impure honeys, and some pure varieties, especially alfalfa honeys, granulate so easily that they are often sold to the consumer in solid form. The crystals are easily dissolved by heating, which should be done in a double boiler. If the temperature does not go beyond 160 degrees Fahrenheit, there is little danger that either color or flavor will be affected."

If bran bread is used for its laxative properties, honey instead of molasses or sugar will increase its value, since honey is mildly laxative. Miss Hunt uses the following recipes with satisfaction.

Practical Recipes

Bran Brown Bread

Sift together one cup of whole wheat or white flour, one teaspoon of soda, one-fourth teaspoon salt, and mix with them one cup of bran. Soften with one and one-half cups of sour milk, and add one-half cup of honey with one-half cup of raisins (floured). Bake forty minutes in a slow oven.

Honey and Nut Bran Muffins

Sift together one cup flour, one-half teaspoon soda, one-fourth teaspoon of salt, and add two cups of bran. Then add the following ingredients. One-half cup of honey, one tablespoon melted butter, one and one-half cups milk, three-fourths cup finely chopped English walnuts. Bake one-half hour in a hot oven in gem tins. This will make about sixteen large muffins.

Honey and Cheese Sandwiches

Experts say that cottage cheese curd, bread and butter and honey make a very well balanced meal. Why not then serve sandwiches of cheese and honey in the children's school lunches? Two tablespoons of cheese mixed with one of honey, spread on bread with butter make excellent sandwiches. Or, mix the honey with pecan nuts or almonds chopped and spread on bread and butter.

European cooks have long used honey in making cookies, loaf cakes, coffee bread, and other delicacies. In experimenting with their recipes the Station arranged the following blend of spices that combine best with honey. Their idea is that it may be mixed in quantity and kept ready for use.

Spice to Use with Honey

Salt, one part by measure, white pepper one part, nutmeg two parts, cloves two parts, ginger four parts, cardamon eight parts, cinnamon sixteen parts. This spice may be used to flavor any of the cakes given below.

The presence of honey always makes the cake keep fresh longer. Cake made with butter will keep soft until the butter grows rancid, and if made without butter it will keep for months. Frosting, too, mixed with honey will remain soft. Eight months after it was made the icing for which the recipe is given was found in perfect condition.

Honey Icing

Boil one-half cup of sugar and one-half cup of honey and one-fourth cup of water until the syrup will spin a thread when dropped from the spoon. Pour the syrup over the white of one egg which has been beaten until light. Put the dish holding the mixture in a place where it will keep warm, but not cook rapidly, beat until it will hold its shape.

Honey Sponge Cake

Mix one-half cup of sugar and one-half cup of honey and boil until the syrup will spin a thread when dropped from the spoon. Pour the syrup over the yolks of four eggs which have been beaten until light. Beat this mixture until cold, then add one cup of sifted flour and fold the beaten whites of the four eggs into the mixture. Pour into a pan lined with buttered paper, and bake three-quarters of an hour in a slow oven.

Honey Bran Cookies

Mix three cups of bran with one-half teaspoon soda and one teaspoon spice mixture. Then add one-half cup sugar, one-half cup honey, one-half cup milk, and one-half cup melted butter. Bake fifteen minutes.

Honey Pound Cake

Rub together one cup of sugar and one cup of butter. Add three-fourths of a cup of honey and the yolks of four eggs well beaten. Add two cups of sifted pastry flour in which one and one-half spoonfuls of spice mixture has been sifted. Last of all beat in the well-beaten whites of the eggs and beat the mixture ten minutes. Put the dough into a warm tin with high sides, and bake in a slow oven one hour.

?

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Cucumbers and Tomatoes

From Miss Farmer's School of Cookery

NOTE.—*In these recipes all measurements are made level. Measuring cups, divided into thirds and quarters, are used; also tea and table measuring spoons.*

THERE is always a short season when the garden yields an abundance of cucumbers. It seems a pity not to make use of them, and the inevitable bowl of sliced cucumber appears with surprising audacity at nearly every meal. It is not necessary to serve them always in the same way, for a great variety of dishes can be made of or improved by cucumbers. Cucumber and tomato, cucumber and corn, or tomato and corn are all excellent combinations for cream soup foundations, for baked dishes or for salads. Cucumbers may be simply pared, boiled, mashed, and seasoned with salt and pepper; or cut in half-inch cubes, delicately sautéd in butter, and served with or without white sauce; or cut in thick slices, dipped in egg and crumbs and fried in deep fat. The recipes given this month for soup and stuffed cucumbers make sufficiently nourishing dishes to form the main part of a simple luncheon or supper.

For a garnish, the little round slices with which we are so familiar can be cut out with a small cooky-cutter and decorated with finely chopped parsley or strips of pimiento. For salads, long slender pieces of cucumber can be built into a corn-cob house; or boats, three-legged tubs, or cups can be hollowed out and filled with any desired dressing or salad filling, such as fresh vegetables.

Kentucky Salad

MATERIAL AND AMOUNT		MATERIAL AND AMOUNT	
Chopped cucumber	½ cup	Vinegar	¼ cup
Chopped pineapple	½ cup	Pineapple syrup	⅔ cup
Gelatine	1½ tbsp.	Tarragon vinegar	1 tbsp.
Cold water	¼ cup	Lemon juice	1 tbsp.
Boiling water	¼ cup	Salt	Few grains
Sugar	¼ cup		

PARE, chop, and drain cucumber to make the half cup, add finely chopped canned pineapple. Soak gelatine in cold water, dissolve in boiling water, then add to first mixture with sugar, vinegar, pineapple syrup, tarragon vinegar, lemon juice, and salt. Mold, chill, and serve on lettuce with mayonnaise dressing.

Napoli Spaghetti

MATERIAL AND AMOUNT		MATERIAL AND AMOUNT	
Bacon	4 slices	Allspice	¼ tsp.
Onion	1 sliced	Mace	¼ tsp.
Tomato	2 cups	Bay leaf	¼ leaf
Salt	½ tsp.	Spaghetti	
Pepper	⅛ tsp.		

CUT bacon in small pieces and try out. Add onion thinly sliced, fresh stewed tomato, salt, pepper, allspice, mace, bay leaf, and a few grains of cayenne, bring gradually to boiling-point, and let simmer fifty minutes. Pour it over hot, boiled spaghetti, let stand ten minutes, and serve very hot.

Baked Stuffed Cucumber

MATERIAL AND AMOUNT	
Cucumbers	3
Tomatoes	3
Chopped ham and chicken	½ cup
Bread-crumbs	½ cup
Chopped onion	2 tsp.
Worcestershire sauce	1 tsp.
Olive oil	1 tbsp.

SELECT short, thick cucumbers, pare, cut in two lengthwise, and scoop out centres. Finely chop tomatoes, add finely chopped ham and chicken, soft bread-crumbs, finely chopped onion, Worcestershire sauce, and season highly with salt, pepper, and cayenne. Heat mixture in olive oil, fill the cucumbers with mixture, place in agate or glass baking-pan, pour one cup boiling water around, and bake twenty minutes. Serve with tomato sauce.

Country Canapé

MATERIAL AND AMOUNT	
Hard-cooked eggs	3
Cucumber cubes	⅓ cup
Ripe tomatoes	3
Toast	6 pieces
Lettuce	
Tomato mayonnaise	

CUT eggs in half crosswise, remove yolks, and cut a thin slice from each end of whites, thus making cups that will stand upright. Mash yolks and moisten with tomato mayonnaise. Mix tiny cucumber cubes with tomato mayonnaise. Place circular pieces of hot buttered toast on lettuce leaves, on each piece of toast place a thick slice of tomato, on each tomato place an egg cup filled with cucumber cubes and decorate with egg yolk put through pastry-bag and tube. Pour tomato mayonnaise over all and serve.

Tomato Mayonnaise

MATERIAL AND AMOUNT	
Mayonnaise dressing	¾ cup
Tomato purée	2 tbsp.
Lemon juice	½ tbsp.
Powdered sugar	1½ tsp.
Worcestershire sauce	¼ tsp.

ADD ingredients slowly to mayonnaise dressing. To make tomato purée, put two cups freshly cooked tomato into a saucepan, bring to boiling-point and let simmer until reduced one-half. Force through a fine strainer, return to saucepan and let simmer until very thick (having an asbestos mat under saucepan).

Butterfly Salad

ON a slice of fresh tomato arrange two thinly cut sections of grapefruit, so that the convex edges touch at the centre of the slice of tomato to form a butterfly. Decorate the edges of the wings with crescents of truffle and finely chopped parsley; make spots of tiny rounds of tomato. Shape the body from cream cheese, place six fine strips of truffle across it. Sprays of cress form the antennae. Serve on lettuce with French dressing.

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Mothercraft

NOTE.—*Dr. Kent will be glad to answer any queries which* PRISCILLA *mothers may wish to make as to the health and well-being of their children, provided a stamped and addressed envelope is enclosed for reply. Address,* MAUDE KENT, *care Modern Priscilla,* 85 *Broad Street, Boston.*

THE observing of Baby Week throughout the country in March was undoubtedly the biggest "boost" mothercraft has had. There was hardly a settlement so isolated that newspaper and magazine articles setting forth the importance of better babies and child welfare did not make an impression. It may be that my outings this summer have taken me where women are homemakers and more interested in race betterment than they are in social events and affairs outside the home, but I am inclined to think the talks I had and the opinions the women voiced were about as one would experience anywhere—they were average women. On all sides I heard the hygiene of infancy and childhood discussed, sex education and prenatal care.

Piazza groups of women talked about these things over their needlework, and when sunning in their bathing-suits on the sand, and as they cooked over campfires in the woods. So it seems that an impetus has been given to health movements which must surely help in solving a great many mother problems in the next ten years.

But there is one fact that has not been sufficiently emphasized, far from it, and that is the lack of mothercraft education of girls in their teens. This is quite apart from the sex education problem, and is so much more important than teaching music, painting or any accomplishment, no matter how talented the girl or how desirable the accomplishment may be. At the meetings of women at any time, and especially was this true during Baby Week, women over twenty-five are seen; not many under thirty. But where are the girls from fifteen to twenty? That is just the time when baby welfare lessons are needed, when practical lectures and demonstrations in the care and feeding of children are of greatest importance. Unless she is an older sister who has helped in the care of the younger children, how many young women are there who really know how to properly bathe an infant until she is taught, how to care for her own first baby? To be sure, some good mothers are born, but the majority are made, and the first baby suffers from the uninstructed—unmade—mother's mistakes. Now that school nurses and doctors are accepted institutions, I am hoping the time is not far distant when in the upper grade of grammar schools and in the high schools, a graded mothercraft course will form part of the required curriculum. The majority of girls will be mothers or so situated that a knowledge of baby hygiene will be most useful. Mothers' helpers are always in demand, and if girls could receive such training in school as to fit them for such help, it would be a great thing for the girls, mothers, and little ones.

That young girls do not seem especially interested in this subject is largely the fault of mothers. Girls are taught, in a negative way, that such things will come later; when the babies come is quite time enough to give serious attention to the care of babies. Why should a girl know how to properly bathe, feed, and clothe a baby until she has one? It is a waste of time learning such things until there is an immediate use for her knowledge. That is the absurd position taken by the majority of women and young girls.

It is always a pleasure to receive letters from the PRISCILLA mothers, but you may be interested to know that fully nine-tenths of the letters I have received ask me rules for feeding babies from their fourth week to their fourth year. This fact shows a great lack in the education of *girls*. I maintain that a girl should know how to feed babies just as well as to read, write, sew, and do plain cooking, and that the school curriculum should provide such instruction. The duties of school nurses and doctors can be extended to cover such instruction. I wish the PRISCILLA subscribers would take this matter up; 350,000 or 400,000 women working for it ought to accomplish a great deal, do you all not think so?

There are many baby books published, and there are two which I recommend and they cost nothing because the United States Government will mail them to any one who writes to The Children's Bureau, Department of Labor, Washington, D. C., and asks for "Prenatal Care," and "Infant Care." These books contain all the essential information for an expectant or young mother. The instructions are absolutely reliable, based as they are on the opinions and experience of the best baby doctors and nurses in the country: experience obtained in private practice and in maternity and baby hospitals. Every woman needs these two books just as much as she needs a cook-book. Send to Washington for them now. It would be a fine thing for the next generation of babies if all girls in their teens learned the contents of these two books.

Habits and Rules

Health rules must be more than theories if they are to be of benefit to a child. Mrs. Ellen H. Richards once said that, "It is only the child that can be educated to acquire habits of right living so perfectly that the suitable action takes place unconsciously. The right care of the body must be included among the necessities of education. Correct habits, not rules, are the proper preventions for all sorts of defects. To secure and maintain a healthy body, habits of cleanliness and enthusiasm for health must be inculcated. Such habits can be readily impressed on the body while it is plastic—that is, while it is young; but they are acquired only with difficulty and by much thought in after years. Hence there is the greatest economy of time and energy in accustoming children to habits of daily living which will give them the best chance in after life—the chance to be healthy, happy, efficient human beings."

Enthusiasm for health — that is the secret of the progress of all branches of hygiene and of race betterment. It is a lack of such enthusiasm and interest that makes it possible for Dr. Thomas D. Wood, of Columbia University, to say to his classes in the hygiene of childhood that it is the least understood hygiene in the world.

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[CONCLUDED ON PAGE 44]

Maude Kent M. D.

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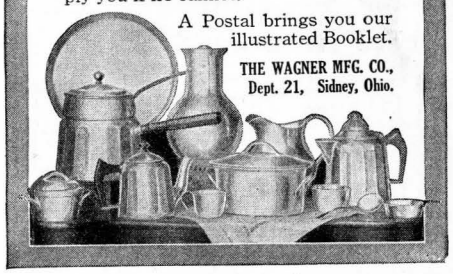

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Just David

[CONTINUED FROM PAGE 32]

Miss Holbrook's face turned a vivid scarlet.

"Why, David, what a question! Of course not! Why should you think I did?"

"Nothing; only I've been wondering all the time I've been here how you could — with all those beautiful things around you down-stairs — say what you did."

"Say what? — when?"

"That other day in the garden — about *all* your hours being cloudy ones. So I didn't know to-day but what you *lived* up here, same as Mrs. Holly doesn't use her best rooms; and that was why your hours were all cloudy ones."

With a sudden movement Miss Holbrook rose to her feet.

"Nonsense, David! You shouldn't always remember everything that people say to you. Come, you haven't seen one of the views from the windows yet. We are in the larger tower, you know. You can see Hinsdale village on this side, and there's a fine view of the mountains over there. Oh yes, and from the other side there's your friend's house — Mr. Jack's. By the way, how is Mr. Jack these days?" Miss Holbrook stooped as she asked the question and picked up a bit of thread from the rug.

David ran at once to the window that looked toward the House that Jack Built. From the tower the little house appeared to be smaller than ever. It was in the shadow, too, and looked strangely alone and forlorn. Unconsciously, as he gazed at it, David compared it with the magnificence he had just seen. His voice choked as he answered.

"He isn't well, Lady of the Roses, and he's unhappy. He's awfully unhappy."

Miss Holbrook's slender figure came up with a jerk.

"What do you mean, boy? How do you know he's unhappy? Has he said so?"

"No; but Mrs. Holly told me about him. He's sick; and he'd just found his work to do out in the world when he had to stop and come home. But — oh, quick, there he is! See?"

Instead of coming nearer Miss Holbrook fell back to the centre of the room; but her eyes were still turned toward the little house.

"Yes, I see," she murmured. The next instant she had snatched a handkerchief from David's outstretched hand. "No — no — I wouldn't wave," she remonstrated hurriedly. "Come — come down-stairs with me."

"But I thought — I was sure he was looking this way," asserted David, turning reluctantly from the window. "And if he *had* seen me wave to him, he'd have been so glad; now, wouldn't he?"

There was no answer. The Lady of the Roses did not apparently hear. She had gone on down the stairway.

(To be continued)

Curtain Trimmings

[CONCLUDED FROM PAGE 6]

pattern. The medallions are joined in the process of working.

MEDALLION. *1st row*—ch 7, turn, skip 1st st, d in next, 4 t in next 4 sts, d in last. Repeat 7 times, join with sl st in 1st ch made, fasten thread. *2d row* —d in tip of petal, ch 6, d in next, ch 11, repeat around, join. *3d row*—ch 2, d in each st, 3 d in 6th st of 11 ch, join, sl st over 2 sts. *4th row*—ch 5, skip 2 d, t in next, (ch 2, skip 2 d, t in next) 3 times, ch 5, t in same st to form corner *, (ch 2, skip 2 d, t in next) 7 times, ch 5, t in same d for corner, repeat from * around, make 3 more spaces to complete 1st side, join. *5th row*—d in each st, 3 d in 3d st on corner. Join squares at corners.

To fill between squares, ch 10, join, ch 2 for a d, 1 d in r, (ch 15, join at point where 2 squares meet, turn, skip 1 st, 14 d in 14 ch, 2 d in r, ch 11, join in centre of side of med, turn, skip 1 st, 10 d in 10 ch, 2 d in r) 3 times.

Half figures on edge, made same way, starting and ending with long ch.

Figures in corners have 7 rays, beginning and ending with long chs.

For beading on upper edge of curtain, fasten thread on wrong side of work in 3d st from ring in corner, ch 12, skip 2 d on next long spoke, t in next, repeat across, making a sl st in 3d st of corner ray, ch 2, turn, d in each st across.

TASSEL. — Wind thread 33 times around a 3-inch card. Tie at top, leaving long end of thread; cut at bottom of tassel.

CAP. — Chain 10, join 12 d in r, work round and round with d in each st, until there are 5 rows in all. Slip cap over top of tassel, and with end left from tying, ch 4, fasten to point of square, ch 4, fasten to end of tassel. Sew cap in place at top and bottom.

Cover rings with d and sew in place.

Materials

For Crochet Work. — Crochet cotton (loose twist), white and cream, 7 cents a spool. Crochet cotton (hard twist), white and écru, No. 5, 18 cents a ball; two balls for 35 cents. Steel crochet-hooks, Nos. 6, 8, 10 and 11, 10 cents each. *For Darning.* Soft white cotton, No. 8, 7 cents a ball. White or écru mercerized cotton (loose twist), No. 3, 35 cents a ball. Needles (blunts), size 18, 10 cents a package. *For Netting.* Steel netting needles, sizes 12, 14, and 16, 10 cents each. Bone netting meshes, sizes, 1-inch, ¾-inch, ½-inch, and ⅜-inch, 30 cents for set of four. Crochet cotton (hard twist) No. 60, 23 cents a ball; two balls for 45 cents.

Knitted Jackets

[CONCLUDED FROM PAGE 15]

underarm, having 87 sts on needle. Knit in ridges, increase 1 st towards front every other row until side seam is same length as side seam on back, including k in rib of k 2, p 2, bind off, on other 27 sts. Knit other front to correspond, care being taken to increase in proper places.

BAND ON FRONTS. — Cast on 10 sts, k 6 ridges, make buttonhole in next row by k 2, bind off 4 sts, k to end of row, cast on sts again where they were bound off, k in ridges until band fits around fronts and neck of hug-me-tight, less 6 ridges, make another buttonhole, k 6 ridges, bind off. Sew band neatly around fronts and neck.

EDGE AROUND SLEEVES. — Chain 1, * 1 d in next st, skip 2 sts, 5 t in next st, skip 2 sts, repeat from * around.

Hug-me-tight No. 16-9-32

(Size 36 to 38)

MATERIAL. — Nine skeins Shetland floss; one ¼-ounce spool crochet silk; 1 pair bone knitting-needles No. 5; 1 steel crochet-hook No. 8; 1 pair bone needles No. 2.

BACK.—Cast on 75 sts (these 75 sts will measure about 15 inches). Knit in rib of k 2, p 2, for 2½ inches, k in ridges until back measures 15½ inches from start, slip 27 sts on a knitting-needle, bind off 21 sts, and on other 27 sts, k 1 front after the following directions and the other to correspond. Knit in ridges, increase 1 st towards front every other row until there are 47 sts on needle. Knit in ridges, increase 1 st on each end of needle until there are 72 sts on needle, then cast on 10 sts towards under arm, having 82 sts on needle. Knit in ridges, increase 1 st towards front every other row until side seam is same length as side seam on back, including the 2½ inches of k 2, p 2, bind off, sew up side seams.

SLEEVES.—Cast on 38 sts, k in ridges, increase 2 sts on each end of needle every other row until there are 80 sts on needle. Knit in ridges for 2 inches. Knit in ridges, decrease 1 st on each end of needle every tenth row until there are 60 sts on needle. Knit in ridges until sleeve is required length less 4 inches.

CUFF.—Change to No. 2 needles, k in rib of k 2, p 2, for 4 inches. Sew up sleeves and sew in place at armhole.

SILK EDGE.—With steel hook and crochet silk, start at bottom of right front, 1 d in st, * skip 2 sts, 6 t in next st, skip 2 sts, 1 d in next st, repeat from * 3 times, ch 17 for buttonhole, turn, 1 d in d, between first and second shell of 6 t, turn, ch 1, 30 d in space made by ch 17, repeat from * around. Sew button at bottom of left front.

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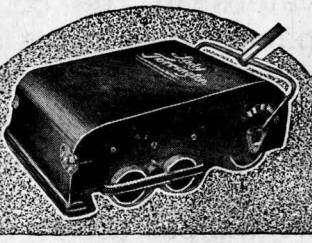

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Bread Making

[CONCLUDED FROM PAGE 33]

hot at first, to throw up the bread, and, by killing the yeast, arrest its growth; slow afterwards, to cook the bread to the centre without baking a hard crust on the outside. When the oven is too slow, the bread will continue to "prove" long after it is in the oven, and will be full of holes like a sponge. A gentle heat promotes the well-being and the growth of the yeast plant and anything like a high temperature kills it. The heat of the liquid used in making and mixing the bread as well as that of the place in which it stands to rise, must be regulated accordingly.

SHORT PROCESS. — Instead of setting the batter or sponge to rise, add enough sifted flour to make a stiff dough. Turn out onto a floured baking-board, knead and set to rise. When double in bulk, knead down, place in greased pans, allow to rise again and then bake.

As soon as the bread is taken from the oven, place it on a sieve, or tip it on end, that the air may circulate freely around each loaf. When cold put into a tin bread-box or a stone jar, and cover tightly. Under no circumstances use a cloth around bread.

Mothercraft

[CONCLUDED FROM PAGE 42]

milk, and on the character and frequency of the inspection by the commissioners.

Absolute safety cannot be obtained by any known means. Even sterilization does not insure it. Milk which, by reason of the presence of dirt, has undergone bacterial changes, cannot be made absolutely safe by any process of pasteurization or sterilization, for, although these processes kill the disease-producing germs, they do not destroy the poisons produced in the milk by the bacteria before they were killed. It is the present medical belief that a combination of pasteurization with inspection, such as is required in certified milk production, presents the highest degree of safety for milk now attainable.

It is in metropolitan districts alone that certified milk is purchasable and is at best somewhat uncertain, as the commissioners admit.

Woolweve Embroidery

ILLUSTRATIONS ON PAGE 7

No. 16-9-6. TABLE SCARF. *Size, 16 x 50 inches.* Outlines stamped on monks cloth and design for four squares stamped on black linen, $1.10. Germantown wool, large embroidery-needle for carrying the wool, and black silk for darning and couching, $1.00 extra. Perforated stamping pattern, one-half length (reversible), 30 cents. No transfer pattern.

No. 16-9-7. OBLONG PILLOW. *Size, 13 x 22 inches.* Outlines stamped on green Ramie linen, with same material for back, and design for bands stamped on tan Ramie linen, 85 cents. Germantown wool, a large embroidery-needle for carrying the wool, and red silk for darning and couching, 75 cents extra. Perforated stamping pattern, 30 cents. No transfer pattern.

No. 16-9-8. SQUARE PILLOW. *Size, 22-inch.* Outlines stamped on blue Ramie linen, with same material for back, and design for four squares stamped on tan Ramie linen, $1.25. Germantown wool, a large embroidery-needle for carrying the wool, and blue silk for darning and couching, 60 cents extra. Perforated stamping pattern, 25 cents. No transfer pattern.

No. 16-9-9. COUCH COVER. *Size, 3 yards long by 50 inches wide.* Monks cloth, not stamped, 50 x 114 inches, and design stamped on green Ramie linen for bands, $4.65. Germantown wool, a large embroidery-needle for carrying the wool, and blue silk for darning and couching, 80 cents extra. Perforated repeating pattern of design, five inches wide, 35 cents. Stamping paste, with directions, 10 and 25 cents a box. No transfer pattern.

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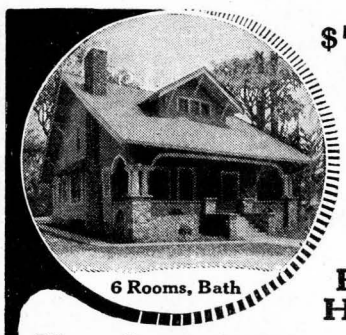

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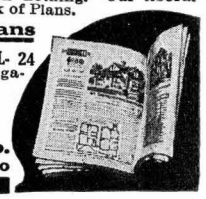

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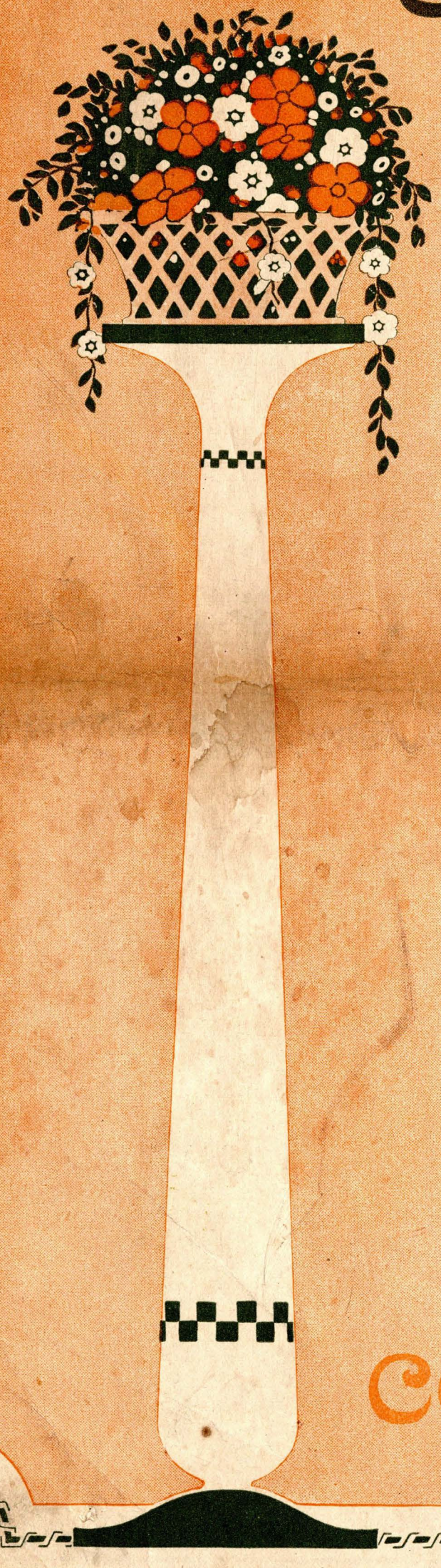

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